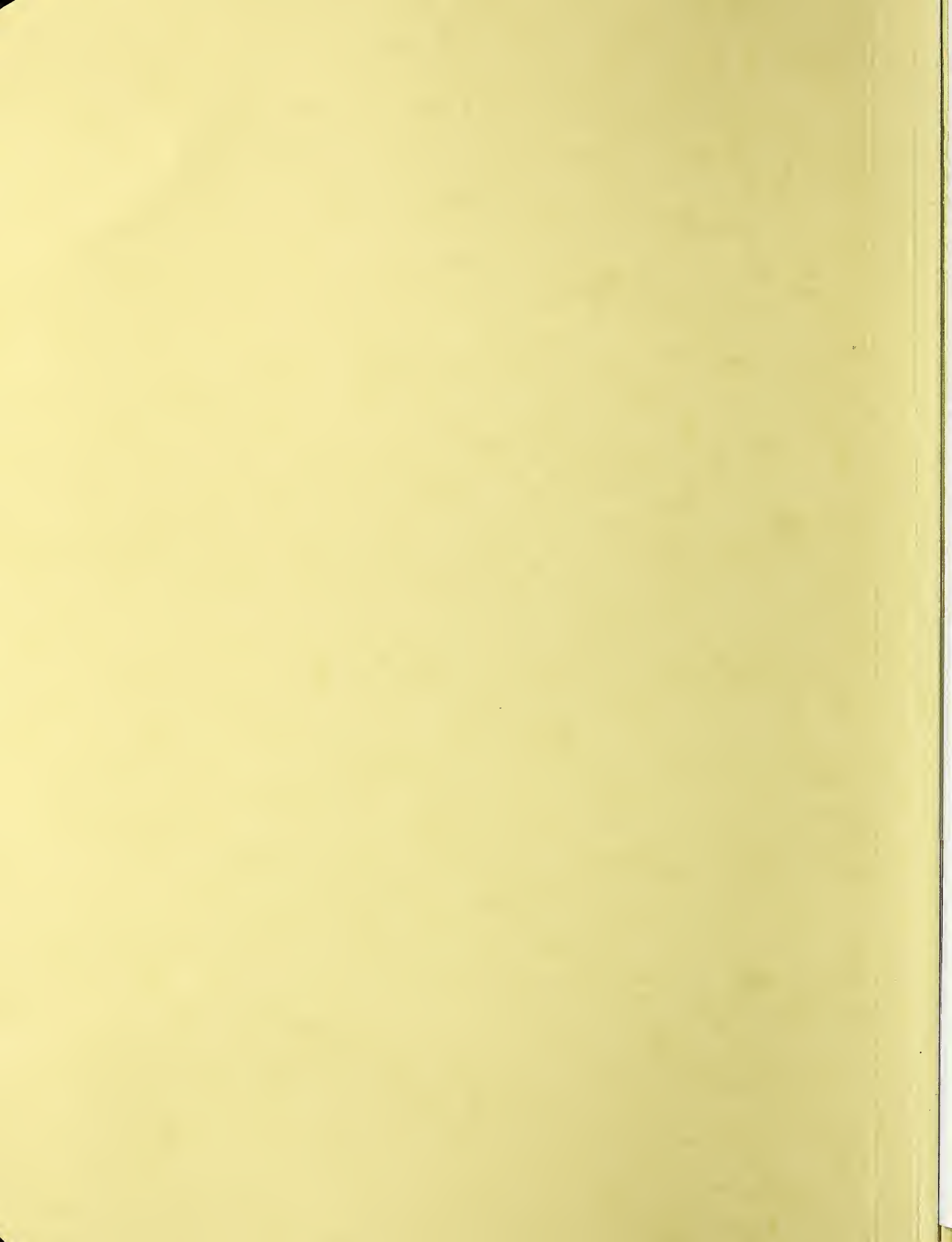


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Abraham Lincoln's Contemporaries

Stephen Foster Pamphlets

Excerpts from newspapers and other
sources

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Lincoln Financial Foundation Collection



THE BIRTHPLACE
OF
STEPHEN C. FOSTER

AS RECORDED BY
HIS FATHER, MOTHER AND BROTHER
AND OTHER CONTEMPORARY AUTHORITIES

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EVELYN FOSTER MORNEWECK

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STEPHEN C. FOSTER MEMORIAL HOME
3600 PENN AVENUE, PITTSBURGH, PA.

AUTHENTIC SITE OF THE "WHITE COTTAGE" IN WHICH
STEPHEN C. FOSTER WAS BORN

Photograph by E. J. KLOES. City Photographer, Pittsburgh.

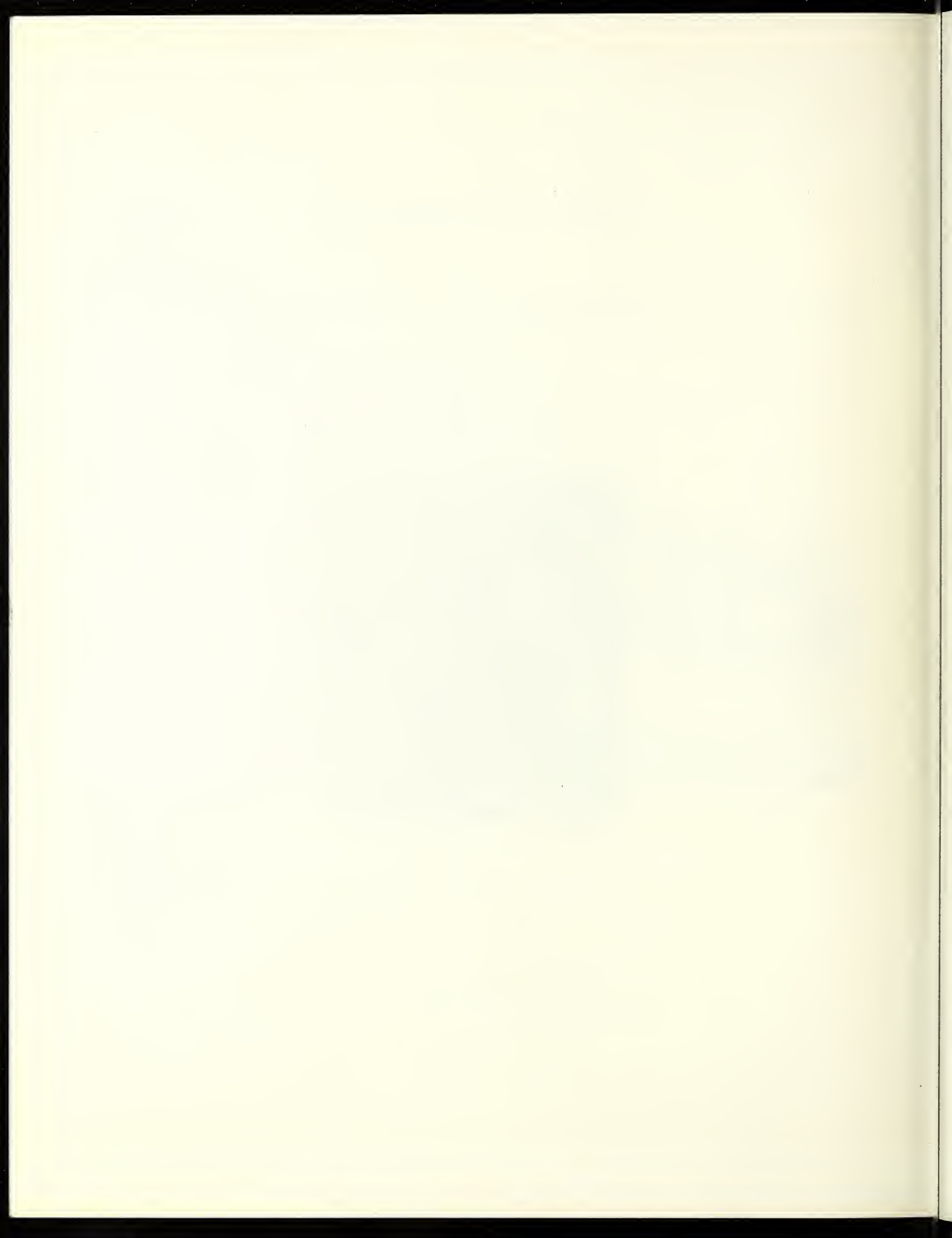
THE BIRTHPLACE
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COMPILED BY
EVELYN FOSTER MORNEWECK

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FOREWORD

"Real disservice is done to these times, and to people generally by any sort of misinformation. It may serve truth and public confidence just to apply the antidote of facts."

—WILLIAM J. CAMERON, in *Ford News*, June, 1936.

On July 4, 1935, Mr. Henry Ford, Michigan automobile manufacturer, dedicated an ancient cottage in his early American exhibition, Greenfield Village, as the "Birthplace of Stephen C. Foster," celebrated American composer of "Old Folks at Home," "Old Black Joe," "I Dream of Jeannie With the Light Brown Hair," "Oh, Susannah," "My Old Kentucky Home," and many other beloved melodies. Mr. Ford was assisted in this dedication by his spokesman, Mr. William J. Cameron, several Foster relatives, the Columbia Broadcasting System, and the newspapers of the whole country.

The house in Greenfield Village which Mr. Henry Ford's radio announcer, Mr. Truman Bradley, of Station CKLW, Detroit, positively declared was "not a reproduction, but the actual little White Cottage in which Stephen C. Foster was born," was originally the old William Toman homestead, built at least two or more years after Stephen C. Foster was born. It was removed from 3414 Penn Avenue, Pittsburgh. The Foster homestead stood on the spot that is now numbered 3600 Penn Avenue. Mr. Ford's house was never at any time the home of the Foster family, it was not built in 1814 by William B. Foster, Stephen Foster's father, as claimed by Henry Ford, it never was owned by William B. Foster, and neither the composer of "Swanee River," nor any other member of the Foster family was born or ever lived a day in the house now standing in Greenfield Village, labeled "Stephen Foster Birthplace."

Although widely advertised by press and radio as being established for "educational purposes," Greenfield Village is one of Detroit's public, commercial show-places, to which an admission fee of 25 cents is charged. While their claim may be true that it is Mr. Ford's own private hobby, this "early American village" also serves as very effective advertising for the Ford Motor Company. Mr. William J. Cameron has stated that 350,000 visitors passed through the gates in 1935. The public has accepted in good faith all the claims made by Henry Ford for the buildings on exhibition there. Truthfully labeled, this old house brought from Pittsburgh would be an interesting addition to the exhibition. If, on discovering that it was very doubtful that the cottage he had procured in Pittsburgh was the original Foster homestead, Mr. Ford had acknowledged the fact, and turned this building into a straightforward "Memorial" to Stephen C. Foster, we would have considered it an honor to cooperate with him.

Instead, in a mass of publicity sent out to the newspapers by the press agents of the Ford Motor Company, this house has been represented without any qualifying statements as Stephen Foster's actual birthplace. This false claim is set forth at length in a two-column article of specially concocted history-faking published in the *Detroit Free Press* of July 7, 1935, and illustrated with

photographs supplied by Greenfield Village. Owing to the general fear of reprisals from the Advertising Department of the Ford Motor Company, only a few newspapers (none in Detroit), had the courage to reprint an Associated Press dispatch of July 7, 1935, that asserted that Henry Ford had the wrong house.

It was as the actual "birthplace" of Stephen C. Foster that this house was represented to Dr. James Francis Cooke, editor of the "Etude Music Magazine," for a special article on Greenfield Village that appeared in the *Etude* for April and May, 1936; in the descriptive booklet which is given to sightseers in Greenfield Village, it is so labeled and described; in the Ford dealers' magazine "Ford News," which is sent all over the world by the Ford Motor Company (and incidentally, presented to sightseers in Mr. Ford's "educational" Museum); on photographic postcards sold on the grounds for two for five cents; on special phonograph records prepared by the Ford Motor Company and distributed to Parent-Teacher Association groups; in a souvenir booklet handed out to the guests at the "dedication" ceremonies in Greenfield Village on July 4, 1935; even in the little magazine published by the High School students of the Edison Institute, and printed by the Ford Motor Company, this house has been definitely described as the "Birthplace" of Stephen C. Foster. In all cases, this title is amplified by untruthful "historical" accounts.

As a result of this widespread publicity, sent out by the Ford Motor Company, the AUTHENTIC STEPHEN C. FOSTER BIRTHPLACE SITE, at 3600 Penn Avenue, Pittsburgh, presented to the City of Pittsburgh twenty-two years ago by the late James H. Park, of Pittsburgh, has suffered almost irreparable damage to its historic reputation. Countless persons, unwilling to believe that Henry Ford would wilfully misrepresent any of the landmarks in Greenfield Village, have come to believe that Mr. Park's gift, the Stephen C. Foster Memorial Home, at 3600 Penn Avenue, is in fact "only a memorial," that "Henry Ford got the real birthplace!"

Therefore, this pamphlet in defense of the honest Stephen C. Foster birthplace shrine at 3600 Penn Avenue, Pittsburgh, and in vindication of the intelligence and integrity of Stephen C. Foster's father and mother, William B. and Eliza C. Foster, and of his brother, the late Morrison Foster, has been prepared by the latter's children. It is dedicated to students and admirers of Stephen C. Foster everywhere, those "dear friends and gentle hearts" to whom the Truth about this great American, even about his Birthplace, is of more interest and importance than the Sales Promotion projects of any automobile company.

EVELYN FOSTER MORNEWECK,
WILLIAM BARCLAY FOSTER.

ACKNOWLEDGMENTS

The Foster family are very grateful to Mr. George A. Brown, Title Examiner of the Philadelphia Company, Pittsburgh, Pa., for bringing to our attention the most important legal records outlined in these pages.

We wish to thank Mrs. Eliza McCandless Nelson, of Atlantic City, N. J., for the original newspaper articles of 1883, 1886 and 1887, quoting Morrison Foster. These clippings were preserved in the Scrap Book of Mrs. Nelson's grandmother, who, before her marriage in 1834 to Hon. Wilson McCandless, was Sarah Collins, of Pittsburgh, intimately acquainted with Stephen C. Foster, his parents, family and birthplace.

The writer is very grateful to the staff of Foster Hall, Indianapolis, for their courtesy in permitting her to examine many documents in their famous Stephen Foster collection, and to Miss Irene Stewart, of the Pittsburgh Carnegie Library, for the great help received from her and her associates in the Reference Room.

Others from whom we received very kind assistance are Mr. Dobson and Mr. Scott, of the Recorder's Office, Mr. E. J. Kloes, City Photographer of Pittsburgh, Mr. S. S. McKay, Registrar of Deeds, Mrs. Elvert M. Davis, of Philadelphia, the Western Pennsylvania Historical Society of Pittsburgh, and the late Mr. Walter R. Whittlesey, of the Congressional Library, Washington, D. C.

EVELYN FOSTER MORNEWECK,
Detroit, Michigan.
August, 1936.

THE BIRTHPLACE OF STEPHEN C. FOSTER

I. THE FOSTER HOMESTEAD

"In 1814, my father established his residence upon a tract of land belonging to him on the Allegheny River, two and one-half miles above Pittsburgh. Here he built a beautiful white cottage on *Bullitt's Hill*, a height commanding a view up and down the river for miles."

"At the White Cottage, overlooking the village of Lawrenceville, and the winding Allegheny, the family spent many happy years. Here hospitality and kindness prevailed. Being the only private residence outside of town in that neighborhood where open house was kept, its generous board was free to all comers at all times."

Thus does Morrison Foster describe the birthplace of his brother, Stephen C. Foster, and incidentally his own birthplace, in his "Songs and Biography of Stephen C. Foster," published in 1896.

The "White Cottage" in which Stephen C. Foster was born, was built on Outlot No. 9 of the Lawrenceville plan of lots which his father William B. Foster laid out on his property in 1814, on the Philadelphia-Greensburg Turnpike Road, now Penn Avenue. Seven children were born at the White Cottage, amongst them my father, Morrison Foster, on June 10, 1823, and Stephen Collins Foster, on July 4, 1826. On May 6, 1826, about two months before Stephen Foster was born, the Bank of the United States foreclosed a mortgage they held against William B. Foster's property (Vol. 33, page 49, Recorder's office). The records of Allegheny County show that the Foster family stayed on in the White Cottage paying rent to the Bank, until it was sold on September 6, 1827, to Mr. Malcom Leech (Vol. 35, page 288). Soon thereafter, (we have not the exact date), the Fosters moved to a house on Water Street, Pittsburgh. They were living there in 1829. In the spring of 1832, they removed to Allegheny Town where they resided permanently.

Mr. Malcom Leech paid \$4,000 to the Bank of the United States for Outlot No. 9, on which the Foster homestead stood. Mr. Leech built a large brick addition to the frame White Cottage, using the 50-foot cottage as a wing (Bell Plan. Plan Book Vol. 3, page 57). In 1864, the property passed into the hands of Mr. Andrew Kloman (Vol. 177, page 351), a partner of Andrew Carnegie, and founder of the famous Kloman Furnace, "Cradle of the United States Steel Corporation." Mr. Kloman tore down the frame wing of the Foster-Leech homestead, where Stephen Foster was born, and replaced the frame structure with a brick wing. And so it stands today at 3600 Penn Avenue, Pittsburgh. In 1884, the property passed into the hands of Mr. Samuel McKee (Vol. 503, page 313), and in 1914, his widow, Mrs. Katherine McKee, sold the brick mansion to Mr. James H. Park (Vol. 1818, page 96), of Pittsburgh, who presented the house to the people of Pittsburgh, to be maintained as a shrine to the memory of Stephen C. Foster.

Sometime in the 1890's, many years after the White Cottage had been completely replaced by brick, another frame cottage, of somewhat similar construction, but 10 feet smaller, built on Outlots 6-7, down at the foot of the hill, at the "Forks of the Road" (see map) began to be mistaken for the "Birthplace of Stephen C. Foster."

As the Foster family had moved away from Lawrenceville not later than 1829, a number of Lawrenceville residents of a later generation, who had not known the Foster family *when they lived in Lawrenceville*, and also various Foster relatives unfamiliar with the facts, have mistaken this "house at the Forks of the Road" for the original Foster homestead. The records of Allegheny County, Pa., show that on January 8, 1828, the Bank of the United States sold Outlots 3, 4, 5, 6 and 7 for \$250.00 each. (Vol. 36, pages 146, 155, and 504.) Outlots 6 and 7 were purchased by a carpenter named William Toman. Sometime thereafter, Mr. Toman built a house on his lots, almost entirely on Outlot No. 7. In May, 1934, this same house was sold to Mr. Henry Ford, and at the present time is being exhibited in Greenfield Village, Dearborn, Michigan, as the "Stephen Foster Birthplace."

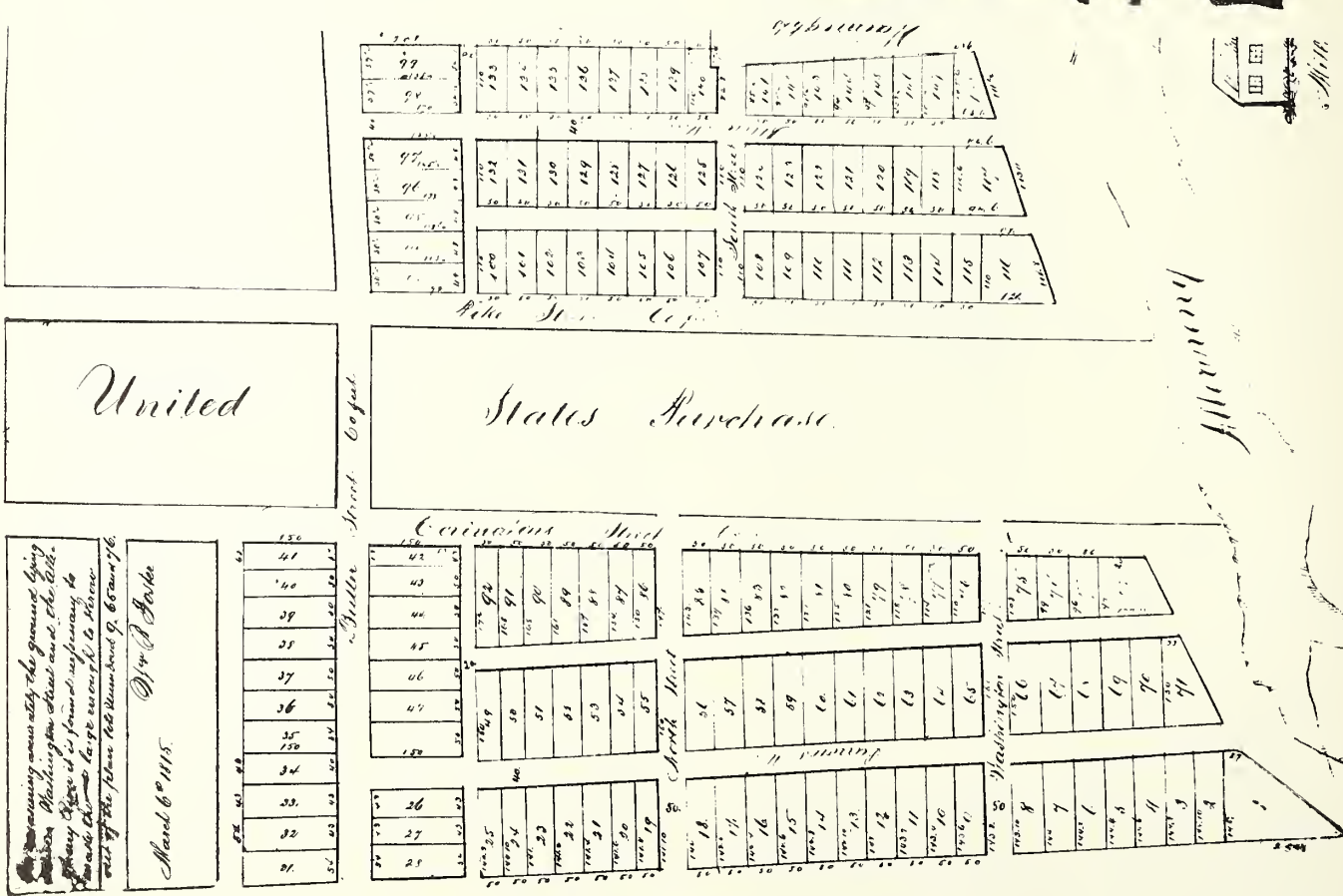
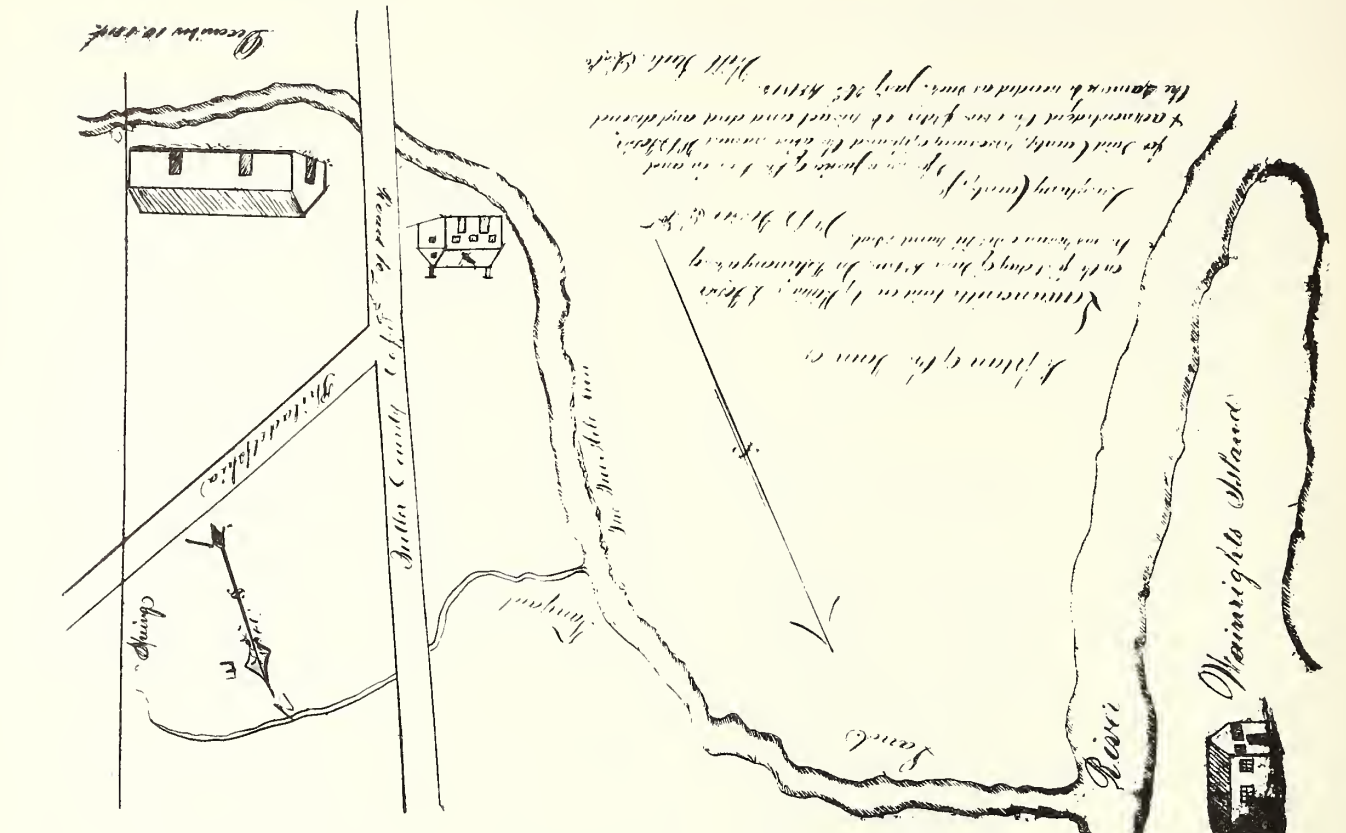
Stephen Foster's father, Col. William B. Foster, purchased his property from Alexander Hill, April 5, 1814. (Deed Book Vol. 19, page 331.) He conveyed 30 acres of his land to the Government of the United States on which to build an Arsenal. This 30 acres was known as the "United States Purchase." (Vol. 19, page 365.)

The first map recorded of the Town of Lawrenceville, after it was laid out by William B. Foster, is found in Map Book T, page 522. (See Map A.) It is dated December 10, 1814, and March 15, 1815. Only that section known as the "Inlots" laid out around the United States Purchase, is drawn to scale and laid out in lots. The property in the neighborhood of the forks of the Butler Turnpike and the Philadelphia Turnpike Roads had not yet been divided into lots. The "Tavern," formerly occupied by Alexander Hill, and rented in 1815 to J. W. Hunter, can be seen at the Two-mile Run, and across the Turnpike from the Tavern are the Tavern stables, which, according to an advertisement by William B. Foster in the Pittsburgh Gazette on February 4, 1815, had a carriage house attached, were built of brick and stone, and would contain 30 to 40 horses.

Only one map of the "Inlots" is reproduced here, as that section of Lawrenceville lay one-quarter mile or more North of the Foster homestead, and does not enter into this account.

It is believed that all these early maps of Lawrenceville were drawn up by the Rev. John Taylor, first minister of Trinity Episcopal Church. "Father Taylor," as he was called, was in great demand as a surveyor in early Pittsburgh. In the personal Reminiscences of Eliza C. Foster, mother of Stephen C. Foster, she states that Father Taylor was a frequent and welcome visitor at the "White Cottage."

The next map, (Map B), is from Original Plan Book No. 1, Part 1, page 58, and shows the Outlots surveyed and laid out in 1815 and 1816. This copy is William B. Foster's own map, which he used in selling his Lawrenceville property. It shows the residence of William B. Foster unmistakably drawn in on *Outlot No. 9*, and the only other building the Tavern on *Outlot No. 1*. This old original map is badly faded and frayed, but has been carefully restored and pasted into the Plan Book. It was recorded in 1836, the year that



MAP A.—Earliest map of Lawrenceville, 1814-1815.

Andrew Jackson closed the "Bank of the United States." (See Map in Center of Book.)

Another copy, on "brown paper," was retained by Wm. B. Foster, and in 1847, was used by Robert E. McGowin, a well-known engineer and surveyor of Pittsburgh, as the basis for the "Lawrenceville" section of a huge Map of Pittsburgh which Mr. McGowin was then preparing, and which he published in 1852. (This 1852 McGowin Map of Pittsburgh and Vicinity can be found at the Carnegie Library, and the Western Pennsylvania Historical Society of Pittsburgh. The Lawrenceville section is shown in these pages, Map F.)

Map E, shown here, is a photograph of Mr. McGowin's copy of "Wm. B. Foster's original map 'on brown paper'." (Union Fidelity Title-Insurance Company, Pittsburgh. Plan Book No. 9, page 55.)

Mr. Robert McGowin made his copy of Wm. B. Foster's map in 1847, during the life time of Wm. B. Foster, undoubtedly borrowing the map personally from Wm. B. Foster for the purpose. If the Foster homestead had been built at the "Forks of the Road," on Outlots 6-7, and not on Outlot No. 9, the map would not have remained unchanged all those years, from 1815 to 1847. The map "on brown paper," owned by William B. Foster in 1847, has been lost in the course of the years, but to Foster students familiar with the handwriting of William B. Foster, Sr. (the Greenfield Village agents, of course, were not), it is evident that in copying the map, Mr. Robert E. McGowin also reproduced the familiar flourishes peculiar to the handwriting of Stephen C. Foster's father. At first glance, the writer believed it to be the actual handwriting of her grandfather, but a closer inspection shows it to be a copy.

The 1847 Map shows that changes had been made in the Lawrenceville property in the boundary lines of several of the lots, since the 1815 Map was surveyed.

To readers unfamiliar with the lay of the land in old and present day Lawrenceville, it should be explained that the Toman cottage (purchased by Henry Ford) stood at the foot of what in old times was called "Bullitt's Hill," and in a straight line from Pittsburgh, where the Turnpike Road (now Penn Avenue) begins to rise. Penn Avenue starts to ascend at the "Forks of the Road," where this house stood, and Butler Street continues on the level. Penn Avenue continues to rise, and makes a curve, and the "White Cottage," (now the location of the Stephen C. Foster Memorial Home), stood on the brow of the hill, up around the bend, "overlooking the village of Lawrenceville," and between a quarter- and a half-mile above the "house at the Forks of the Road."

(A great deal of what may seem like unnecessary detail is included in this account, but it is introduced here in order to place it on record, and because it contains the answers to many questions that have been brought up recently, and that might be brought up again.)

An accurate, clear copy of "Map B," which is easier to read than the faded and stained original map, is also shown here, "Map C." It was made in 1885, under Order of the Common Pleas Court. (Plan Book 1, page 46.) In this map, the Foster residence is plainly shown on Outlot No. 9, with the source of the little stream that flowed from the springhouse down to the Two-mile Run indicated in the same spot as the springhouse painted in the original picture of the "White

Cottage" made by Mr. Miller in the year 1828. See page 22.

This Spring is also plainly shown on another early map of Pittsburgh, a portion of which is shown here (See Map B-2). It was surveyed by W. Darby, of Philadelphia, and published by Robert Patterson of Pittsburgh, on Dec. 24, 1816. This is a topographical map of the Pittsburgh district, and no buildings in the Lawrenceville area are given except the "United States Ordnance," (the Arsenal), and "Hunter's Tavern." (This Tavern was situated on Outlot No. 1 of the Lawrenceville plan, and the Tavern stables, with accommodations for "Thirty or Forty Horses," were across the Turnpike on what was later plotted as Outlot No. 2.) The Patterson map reproduced here was procured from the War Department by Mr. Walter R. Whittlesey of the Library of Congress, Washington, D. C. This map shows "W. B. Foster's" Spring in the same location as indicated in Maps B and C. William B. Foster constructed his springhouse on the same side of the Turnpike Road as the "White Cottage," the south side, at a higher point in the flow of the spring than shown on the early map, Map A.

On May 6, 1826, the Bank of the United States, which held a large mortgage against William B. Foster and Alexander Hill, foreclosed this mortgage, and took all of what was designated as the Southern Half of the 121 acre farm which Wm. B. Foster had purchased from Alexander Hill in 1814 (Vol. 33, page 49-51). This included all the outlets that had not already been sold to other purchasers. Of the outlots on the South Side of the Turnpike Road (Penn Avenue), only one had been sold by Wm. B. Foster, Outlot No. 8, to George Scott, on July 20, 1816. Outlot No. 8 consisted of one acre, 3 roods, and 36½ perches (Deed Book 20, page 426).

On September 6, 1827, the Bank of the United States, sold Outlot No. 9 to Mr. Malcom Leech, for the sum of \$4,000 (Vol. 35, page 288). The deed to Mr. Leech indicates that Wm. B. Foster was still living in the "White Cottage" and paying rent to the Bank of the United States. The deed contains this paragraph:

"The following described piece or parcel of land situate in Pitt Township, Allegheny County, and marked in the Plan of the Town of Lawrenceville, recorded in the Office of the recording Deeds in said County, No. 9, and containing Four acres and three perches more or less. Being part of a tract of land which was mortgaged by William B. Foster to Alexander Hill and by Alexander Hill and William Hill to the parties of the first part as by the records of said County fully appear, and being the same premises now in the tenure occupancy of William B. Foster, and conveyed (inter alia) by Deed Poll from William Lecky, Esquire, High Sheriff of Allegheny County, dated 6th of May, 1826, to the parties of the first part under judgments regularly obtained by the said parties of the first part as appears of record."

The above shows that although Wm. B. Foster lost his property, including Outlot No. 9, on which the White Cottage stood, the Foster family stayed on paying rent to the Bank until the house was sold to Mr. Leech on Sept. 6, 1827. Eliza Foster's reminiscences ("Sketches and Incidents, by Eliza C. Foster"), in possession of the writer, prove that the Foster family were still living in the White Cottage on July 4, 1827. In these papers, Stephen Foster's mother describes an informal gathering at the "White Cottage" on the day

that Stephen Foster was just one year old. These Reminiscences of Eliza Foster's will be quoted more extensively further on. I cannot state just how long the Foster family continued to live in the White Cottage after it was purchased by Mr. Leech. Family letters in my possession indicate that in April, 1829, the Foster family were living in a house on Water Street, Pittsburgh. In 1832, they moved to Allegheny Town, where they resided permanently.

* * *

II. THE TOMAN HOUSE

The next record of sales by the Bank of the United States of the foreclosed property occurs on January 8, 1828. On that date, the Bank sold Outlots 3, 4, 5, 6, 7, 10 and 11. Outlots 3, 4, 5, 6 and 7 were sold for \$250.00 each. Each lot measured about 90 feet on the "great Turnpike Road to Philadelphia," and averaged 427 feet deep (Vol. 36, pages 146, 155, 504).

Outlot 3, and $\frac{1}{2}$ of Outlot 4, to Wm. Sturgeon
Outlot 5, and $\frac{1}{2}$ of Outlot 4, to Robert Burnside
Outlots 6 and 7 to William Toman.

Mr. Charles T. Newton, buyer for Greenfield Village, asserts that when William Toman purchased his lots on January 8, 1828, the commodious Foster White Cottage, of at least 7 rooms, with stables, outbuildings, cowbarns and springhouse, was standing on the property. Yet the records show no higher charge for the two lots sold to Mr. Toman than for the lots sold to Sturgeon and Burnside, although Mr. Toman also had the advantage of .2 perch more frontage on the Turnpike Road.

The total acreage of Outlots 3, 4, 5, 6 and 7 is about 4.3 acres.

The 4-acre plot, Outlot No. 9, was sold
to Malcom Leech for.....\$4,000.00
The 4-acre plot, Outlots 3, 4, 5, 6 and
7, was sold for..... 1,250.00

Even without the maps, or any other evidence, on which plot is it reasonable to believe the "White Cottage," built by Wm. B. Foster, stood?

Mr. Charles T. Newton, and Mr. Robinson, a title examiner employed in Pittsburgh by the Ford agents, both informed us that when William B. Foster lost his property to the Bank of the United States on May 6, 1826, he "reserved Lots 6 and 7 because his house stood on them." A careful search of the records has failed to reveal any record of any such "reservation," or any such transaction regarding Outlots 6 and 7. This wholly untenable claim was used by the Ford representatives to persuade unsuspecting and uninformed Foster relatives, and other persons, including a prominent Pittsburgh architect, whose support they desired, that the frame house they were removing from 3414 Penn Avenue was the original "White Cottage" in which Stephen Foster was born. The idea that representatives of the famous industrialist would quote non-existent records to secure backing for their enterprise naturally did not occur to any of these Pittsburgh people.

There is not a vestige of evidence to be found that the Foster homestead or any other building was standing on Mr. Toman's lots when he bought them, or that Outlots 3, 4, 5, 6 and 7 were anything but vacant lots when sold by the Bank on January 8, 1828.

The Pittsburgh Directory for 1826 lists William Toman as a carpenter then living on the East side of

Smithfield Street, between Virgin Alley and Fifth. Mr. Malcom Leech, who purchased Outlot No. 9, is listed in 1826 as a Grocer, with residence on the North side of 7th between Smithfield and Cherry Alley. Wm. B. Foster is not listed in the Pittsburgh Directory of 1826, as Lawrenceville was outside the City.

Mr. William Toman was a member of the Lawrenceville Borough Council from 1835 to March, 1840. During 1835, 1836 and 1837 he was President of the Council, and Malcom Leech was Treasurer (Council Records, Pittsburgh, Pa.).

Mr. Toman died in 1844. His will, filed for probate on August 18, 1844, shows that Mr. Toman built a house, which he called the Mansion House, on the lots he purchased from the Bank of the United States on January 8, 1828.

From Will Book 5, page 504: "I will and bequeath to my son, James Toman, all my property both real, personal and mixed for and during his natural life and to his heirs forever, viz.: William Charlton and Augennette, to be divided by them in the following manner. William to have part of a lot of ground situate in the Borough of Lawrenceville, Allegheny County, deed to me by the Bank of the United States, the part I wish him to have is bounded as follows: Commencing at the Widow Scott's line¹ on the Pittsburgh and Greensburgh Turnpike, thence West to William Dawson's line², thence South to Harmar Denny's Woods³, including the Mansion House."

On May 2, 1850, the heirs of William Toman conveyed the above piece of property containing the Toman homestead to Mr. Thomas Howard, for \$6,000.00 (Deed Book Vol. 95, page 132). Thomas Howard conveyed the same to Leopold Vilsack by deed dated October 24, 1872; Vilsack conveyed to Patrick Conwell, July 8, 1891; Conwell conveyed to Patrick McCabe, Oct. 7, 1891; and McCabe conveyed to Rt. Rev. Richard Phelan, D.D., Roman Catholic Bishop, on Jan. 9, 1892.

Map "D", attached, shows Lawrenceville in 1882, practically the same as it is today. The Foster-Leech-Kloman homestead can be plainly seen on Outlot No. 9, with the circular driveway drawn in. The house built by William Toman is shown on Outlots 6-7. In 1882 it was the residence of Leopold Vilsack.

In May, 1934, the ancient Toman homestead at 3414 Penn Avenue, was acquired by Henry Ford from the Roman Catholic Parish of St. John the Baptist (Rt. Rev. Hugh Boyle, Bishop), and although Mr. Ford and his representatives had every opportunity of examining these records *before this house was dedicated*, the house was presented to the public on July 4th, 1935, as the "actual little White Cottage in which Stephen C. Foster was born."

* * *

III. MORRISON FOSTER'S TESTIMONY

Going from these contemporary documents, let us examine the recollections of Morrison Foster, who was

¹ Vol. 20, page 426, Outlot No. 8 sold to George Scott on July 20, 1816. This lot contained more than one acre. It remained in the Scott family until August 1, 1866.

² This pertains to two 25-foot pieces from the Western end of Outlot No. 6, which William Toman sold to William Dawson in 1839 and 1840. Vol. 58, p. 109, and Vol. 59, p. 424.

³ Formerly James O'Hara's Woods; the Southern boundary of Wm. B. Foster's property.

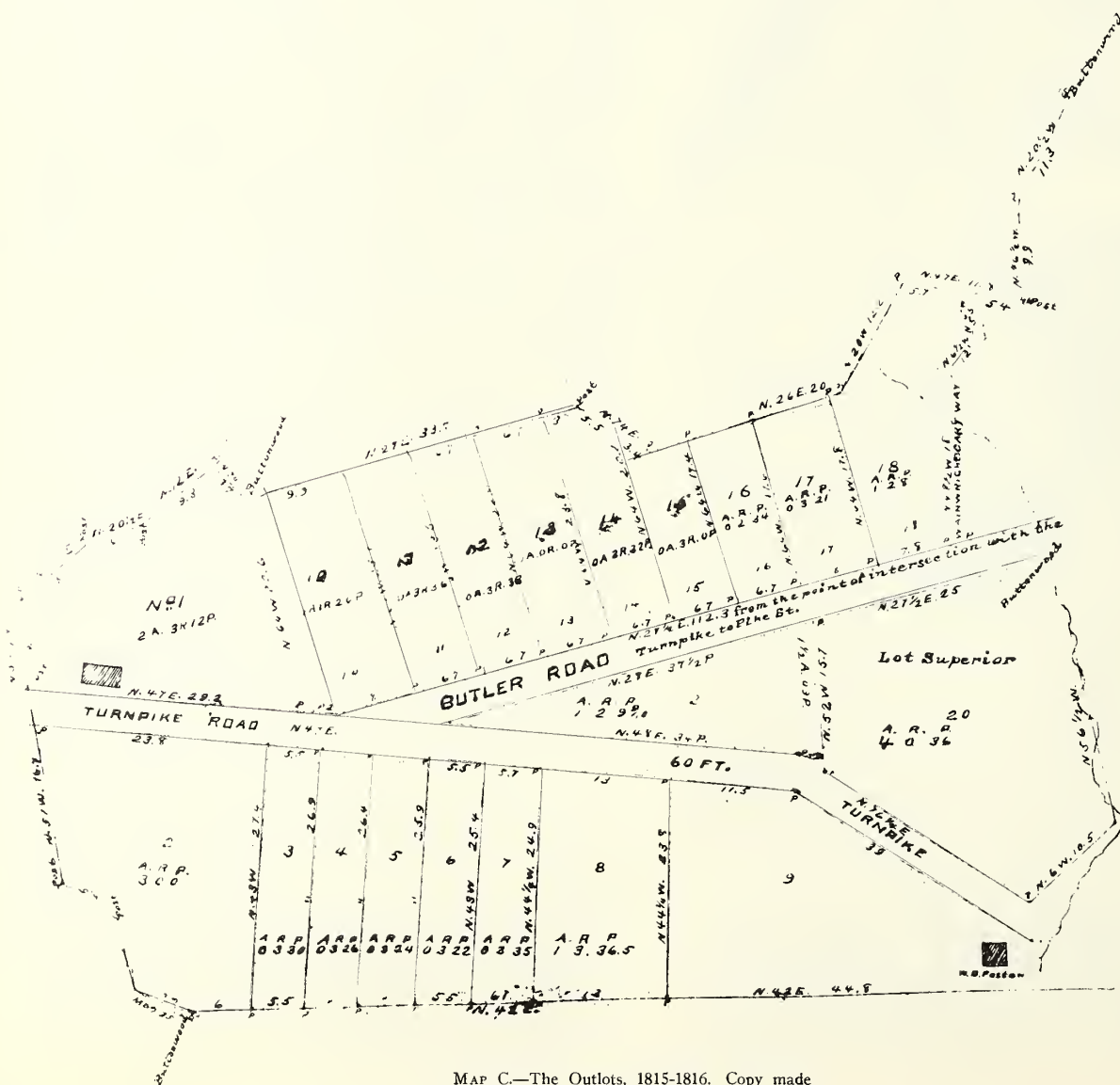
CCAN OF THE IN LOTS FROM N8149 TO N8163 INCLUSIVE AND OF THE OUT LOTS IN THE VILLAGE OF LAWRENCEVILLE,
 AS LAID OUT IN THE YEAR 1815 & 1816 BY WM B FOSTER, AND NOT BEFORE RECORDED. In testimony whereof he
 has hereunto set his hand and seal.
 W.B. Foster (seal)
 Note! The plan of In lots from N81 to 148 inclusive is recorded in Book T, Page 522.

NOW 6TH & 9TH. WARDS

At the Court of Common Pleas, City of Pittsburg, ss.

Before me, an Alderman, in and for said City,
 appeared by alone named William B. Foster, and acknowledged to
 me that he is his own hand and deed and desires that the same be recorded
 as a public document, whereof I have hereunto set my hand and seal at the
 City of Pittsburg, D. C. 1836.

Samuel H. Hittigman
 Alderman



MAP C.—The Outlots, 1815-1816. Copy made
 in 1885 of original map by order of Common
 Pleas Court.

born at the White Cottage on June 10, 1823. After the Fosters removed from Lawrenceville (approximate date 1829) Morrison Foster revisited the neighborhood repeatedly. Relatives and friends lived out Penn Avenue. At one time, in the 1890's, Morrison Foster's brother-in-law, Francis Laird Snowden, lived in the brick house at 3600 Penn Avenue, which had replaced the White Cottage, and was then owned by Mrs. McKee. Morrison Foster visited Mr. Snowden and his family on different occasions.

All his life, Morrison Foster was accustomed to passing the spot where his childhood home had stood. He was entirely familiar with the neighborhood. In 1901 and 1902, Morrison Foster pointed out this house as the site of the Foster homestead to his son, William B. Foster, and Wm. B. Foster has attested this fact for the Law Department of the City of Pittsburgh.

In one of Morrison Foster's early Diaries, we find this notation:

August 9, 1843.—In company with Brother Henry, visited the house I was born in in Lawrenceville.

Morrison Foster was then twenty years old, and Henry Foster was twenty-seven. This is documentary evidence to refute the statement of several uninformed Foster relatives to the effect that Morrison Foster had not been back to the house since he was a tiny child, and would not be able to identify his birthplace.

Following is an extract from an article published in the Philadelphia Times, Sunday, April 15, 1883. This article was reprinted in the Pittsburgh Daily Post, April 17, 1883. *This was many years before any controversy had arisen concerning the location of Stephen Foster's birthplace.* It was based on an interview with Morrison Foster, as he is quoted throughout the article. This entire newspaper article was considered trustworthy enough by Morrison Foster to send to D. Appleton & Co. in March, 1887, as basis for a brief biography of Stephen C. Foster to be published in Appletons' Cyclopaedia of American Biography. The correspondence that passed between the Appleton Company and Morrison Foster is in my possession, and photostats are in the Foster Hall Collection, Indianapolis.

Philadelphia Times, April 15, 1883.

"A Writer of Songs"

"Stephen Collins Foster was born in Lawrenceville, now a portion of the Fifteenth, Sixteenth and Seventeenth wards of Pittsburgh, on the 4th of July, 1826. His father, William B. Foster, Sr., was quite wealthy, and resided on the old Philadelphia pike, back from the road in a frame cottage house, painted white, with green blinds. Splendid trees surrounded the early home of the musician, while back of it, stretching acres away over the hill, was a magnificent grove of walnut and oak. The Foster residence was then known to almost every resident of the growing city of Pittsburgh and Allegheny town, as the northside city was then known. William B. Foster laid out the borough of Lawrenceville, and the homestead, in the center of these hundreds of acres, was for many years, after the city had stretched eastward and absorbed the modest borough, a landmark to the older people. *The elegant residence of an iron prince now occupies the site of the old homestead, on Penn Avenue, at the head of Thirty-sixth street,* the name the old Philadelphia pike assumed when it became one of the city thoroughfares. One picture of Foster's early home is extant. It is in the possession of Mrs. Buchanan, of Philadelphia."

The "iron prince" mentioned above was Mr. Andrew Kloman, a partner of Andrew Carnegie's, who still owned the property in 1883. The "picture of Foster's early home" mentioned is the painting reproduced in these pages. This picture was given to Morrison Foster by his sister, Mrs. Ann Eliza Buchanan, and is now in my possession.

Another article, entitled "America's Greatest Song Writer," appeared in the May 7, 1887, issue of the East End Bulletin. This article was prepared by Mr. G. Fred Muller, then editor of the Bulletin, and a nephew of Morrison Foster's first wife. This article contains minor inaccuracies, but in the main is correct. A letter concerning the publishing of this article is preserved at Foster Hall, Indianapolis, written by Mr. Muller to Morrison Foster. This letter indicates that Mr. Muller had consulted Mr. Foster before writing the article, and it is noteworthy that he states of the Foster homestead:

"The house itself has long since been removed and a modern residence built upon its site."

From the East End Bulletin, May 7, 1887. "America's Greatest Song Writer."

"The boyhood of Stephen C. Foster was passed in and about the comfortable old mansion (located in what is now the Sixteenth Ward), where the gifted song writer first saw the light. No picture of this homestead has been given to the public until now, and *the house itself has long since been removed and a modern residence built upon its site.* The engraving here presented is from an oil painting in the possession of the sister of Foster, Mrs. Edward Y. Buchanan, of Philadelphia. The Foster property comprised three hundred acres of land, reaching from the shore of the Allegheny river southwardly, across Butler Street and Penn Avenue to Two-Mile run, a noble tract covered with forest and orchard trees, and surrounding the homestead with park-like beauty.

"The building stood a half mile west of the 'Forks of the Road'—and consisted of a central one-story cottage, and of wings, two stories in height, that were added after the building of the central portion. In the latter was born the subject of this sketch. *Only the old spring house standing close to Penn Avenue, remains of the old time buildings.*"

The last paragraph obviously should read "east," or "northeast" instead of "west" of the "Forks of the Road," and was an inaccuracy that escaped Mr. Muller's proofreading. The previous article, dated April 15, 1883, quoting Morrison Foster, makes it quite plain that the house stood *at the head of 36th Street.* "One-half mile west of the Forks of the Road" would have been down near 25th Street, and entirely inapplicable to either house under discussion. However, the author of the article was not trying to prove any case, as no controversy existed at that time, and his general intent should be given first consideration.

The following quotation is from a direct interview with Morrison Foster published in the Pittsburgh Dispatch, November 18, 1888. The article was on the subject of the Pittsburgh Arsenal, the land for which site was secured by the Government from William B. Foster, Sr. in 1814. Title, "One Million In It."

"Why was your father's property picked out by the Government for arsenal purposes?" inquired the writer. (who interviewed Morrison Foster.)

"Well, in the first place," replied Mr. Foster, "he was the owner of all the real estate in that section of the city at that early date. *My father's farm*

(PORTION OF ORIGINAL)

Sept. 23/47 126 M. L.

Not Before Recorded

Wm G. Foster

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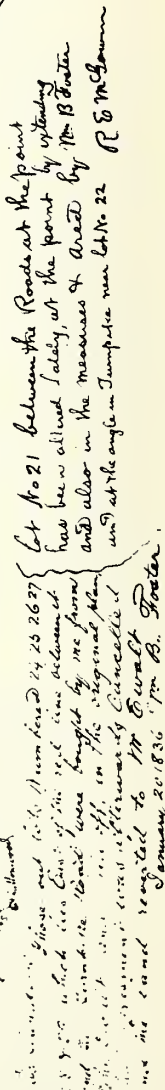
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The above
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Nov 20th day of January 11 - 1855

14



MAP E.—Robert E. McGowin's 1847 map of Lawrenceville Outlots.

COMPOSERS HOUSE WAS TORN DOWN.

ONLY FOUNDATION AND UNDER-
GROUND PORTION OF FOSTER'S
BIRTHPLACE REMAIN.

MISDIRECTED SENTIMENT.

MORRISON FOSTER DISCOVERS
THAT A MISTAKE WAS MADE.

His Brother Born in House on Site of
President McKee Homestead
Instead of at Thirty-
Fourth and Penn.

The people of Pittsburg have been the victims of the most startling case of misdirected sentiment disclosed in years. The Vilsack property, at the corner of Thirty-fourth street and Penn avenue, is not the birthplace of Stephen C. Foster, Pittsburg's famous composer, but Penn avenue is. Morrison Foster, who is a brother of the composer, made this discovery yesterday upon the occasion of his first visit there since boyhood days.

The congregation of St. John the Baptist's Church recently selected as a site for new parish buildings the plot of ground upon which the Vilsack house stands, which would have necessitated the demolition of the house so long supposed to have been the birthplace of Stephen C. Foster, but a popular sentiment had been aroused against this destruction by a number of Pittsburg people, and Rev. Father E. M. McKeever, rector of the parish, gained the consent of his congregation only last Sunday to build at the corner of Liberty and Thirty-sixth streets, instead.

The recent articles that have appeared in the city papers about the movement to preserve the historic spot were read, and Stephen McCandless, of the Dollar Savings bank, gave the first information to Father McKeever that finally led to the discovery yesterday. He said that his mother, who is still living, had told him that the people were mistaken, as she remembered it, and accordingly Father McKeever made an appointment with Morrison Foster, the brother, for them to go over the ground together.

At about 3 o'clock in the afternoon these two men called at the old Vilsack property and looked it over, but could find no old land marks. He said:

"No, there was a good fresh water spring and an old springhouse near the old home. We must find that to satisfy my mind."

So they went on up to the McKee mansion, but he was not sure of the spot there until he had looked out of one of the large room windows toward the Allegheny river, and then asked M. E. McTigue, who occupies the property jointly with his brother-in-law, J. B. Linper, if there was an old springhouse nearby. He was told there was, and taken to the place.

Mr. Foster, when he reached the springhouse, burst into tears. He said:

"Stephen and I spent many hours here together as boys. My father was in the milk business in those days, and built this underground cellar to store the milk in. We used to like to come here in the cool to drink milk. Many a popular air was composed here."

He recognized marks in the ceiling and spoke of the different apartments as his memory recalled them. The house was built probably 100 years ago over a spring with an underground story and a superstructure. This has been rebuilt, but the lower story remains intact, being of brick throughout, including the arched ceilings.

The old foundation of the Foster homestead likewise remains, but the superstructure of this is known as the McKee mansion.

Father E. M. McKeever said last night: "I am ready to join in any effort to place a tablet or something to mark the birthplace of this distinctive citizen, now that we have not the house to preserve. All our arrangements have been made to build at Thirty-sixth and Liberty streets and we shall go ahead as decided last Sunday."

THE PITTSBURG PRESS.

March 22, 1901

FOSTER'S HOMESTEAD.

Brother of Dead Composer Discovers
the True Site.

It has recently been disclosed that the Vilsack property, at the corner of Thirty-fourth street and Penn avenue, is not the birthplace of Stephen Foster, Pittsburg's famous composer. Morrison Foster, a brother of the dead composer, made the discovery upon his first visit there since boyhood days. Rev. Father E. M. McKeever, rector of St. John the Baptist's church, made an appointment with Mr. Foster, and together they visited the place, but Mr. Foster could find no old landmarks. He said: "There was a good fresh spring and an old spring house near the old home. We must find that to satisfy me." They went up to the McKee mansion, but he was not sure of the spot there. He asked M. E. McTigue, who, with his brother-in-law, J. B. Linper, occupies the property, if there was a spring house near. When told there was he said: "Stephen and I spent many happy hours here together. Many a popular air was composed here." The old foundation of the Foster homestead still stands, but the superstructure of this is known as the McKee mansion.

Pittsburgh Leader
March 22, 1901.

S. C. FOSTER'S BIRTHPLACE.

Brother of Dead Composer Says
McKee Property Is the Spot.

Pittsburg citizens will be surprised to learn that the Vilsack property at Thirty-fourth street and Penn avenue, which has long been considered the birthplace of Stephen C. Foster, Pittsburg's famous composer, is not the place. The old McKee property on Penn avenue is. Morrison Foster, a brother of the composer, made this discovery yesterday upon the occasion of his first visit there since boyhood days.

Father E. M. McKeever, of St. John the Baptist parish, and Mr. Foster went over the ground yesterday and the latter recognized the place by marks on the ceiling of an old spring house. It is probable that a tablet will be placed on the wall of the house.

house stood on the site now occupied by the handsome residence of Samuel McKee, Penn Avenue, at the head of Thirty-Sixth street. There we were all born and raised, including Stephen C. Foster, the music composer."

The legend that the old Toman homestead at the "Forks of the Road" was the Foster homestead sprang up after the publication in the East End Bulletin on May 7, 1887, of the drawing of the "White Cottage" made from our old painting. There is a resemblance, but a comparison which will be made later on in these pages shows that *the resemblance is a superficial one only*. After the publication of Morrison Foster's "Songs and Biography of Stephen C. Foster," in 1896, which also contained a cut of the "White Cottage" painting, many Lawrenceville residents began to point out the old house at the Forks of the Road as the "Birthplace of Stephen C. Foster."

During the winter of 1900, the Catholic Parish of St. John the Baptist, then owners of what once had been the Toman-Howard-Vilsack cottage at the "Forks of the Road," desired to erect some new parish buildings, and decided to tear down the old frame building standing on their property to make way for the new structures. When the announcement was made in the papers, protests arose from well-meaning persons who thought the house owned by the Catholic Church was the "Birthplace of Stephen C. Foster." However, according to the Pittsburgh Post for March 22, 1901, Mrs. Wilson McCandless, who had been Sarah Collins before her marriage, and a frequent visitor at the old White Cottage in her young days, sent word by her son, Stephen Collins McCandless, to the Rev. Father E. M. McKeever, priest of the parish, that these people were mistaken—that the Foster homestead had been located up around the bend where the McKee mansion now stood. Father McKeever, anxious to make sure, and not wishing to destroy the old house owned by the Church if there was a chance that it might be the Foster homestead, called upon Morrison Foster to settle the matter. Accordingly, on March 21, 1901, Morrison Foster went with Father McKeever, and several newspaper reporters, to both places—he found nothing familiar at the house owned by the Catholic Church, although it stood practically the same as it had originally been built. They went on up the hill around the bend to the McKee house at 3600 Penn Avenue, and Morrison Foster identified that place as the site of the "White Cottage," in spite of the fact that all the old frame structure had been replaced with brick and the surrounding neighborhood closely built up. He asked if there were an old springhouse on the place, and found it in the precise location where he had remembered it.

This visit of Morrison Foster's was recorded in three Pittsburgh newspapers of March 22, 1901. Although the account in the Pittsburgh Post is highly colored by the reporter who wrote it, and marred by several typographical errors, the fact stands out unmistakably that Morrison Foster identified the McKee location, and rejected the cottage owned by the Catholic parish. Also, it clearly indicates that Father E. M. McKeever accepted Morrison Foster's decision without question. He is quoted as follows in the Pittsburgh Post, March 22, 1901. (See reprint, page 16.)

"I am ready to join in any effort to place a tablet or something to mark the birthplace of this distinctive citizen, now that we have not the house

to preserve. All our arrangements have been made to build at Thirty-Sixth and Liberty streets and we shall go ahead as decided last Sunday."

As Father McKeever stated, the Parish erected their new buildings down on Liberty Street, and the old house at 3414 Penn Avenue was rented out in small apartments.

In 1934, the Roman Catholic Parish of St. John the Baptist, whose good priest, the late Father E. M. McKeever, had been satisfied in 1901 with *nothing less than the Truth* in regard to this property owned by the Church, sold the old house to Henry Ford as the "Birthplace of Stephen C. Foster."

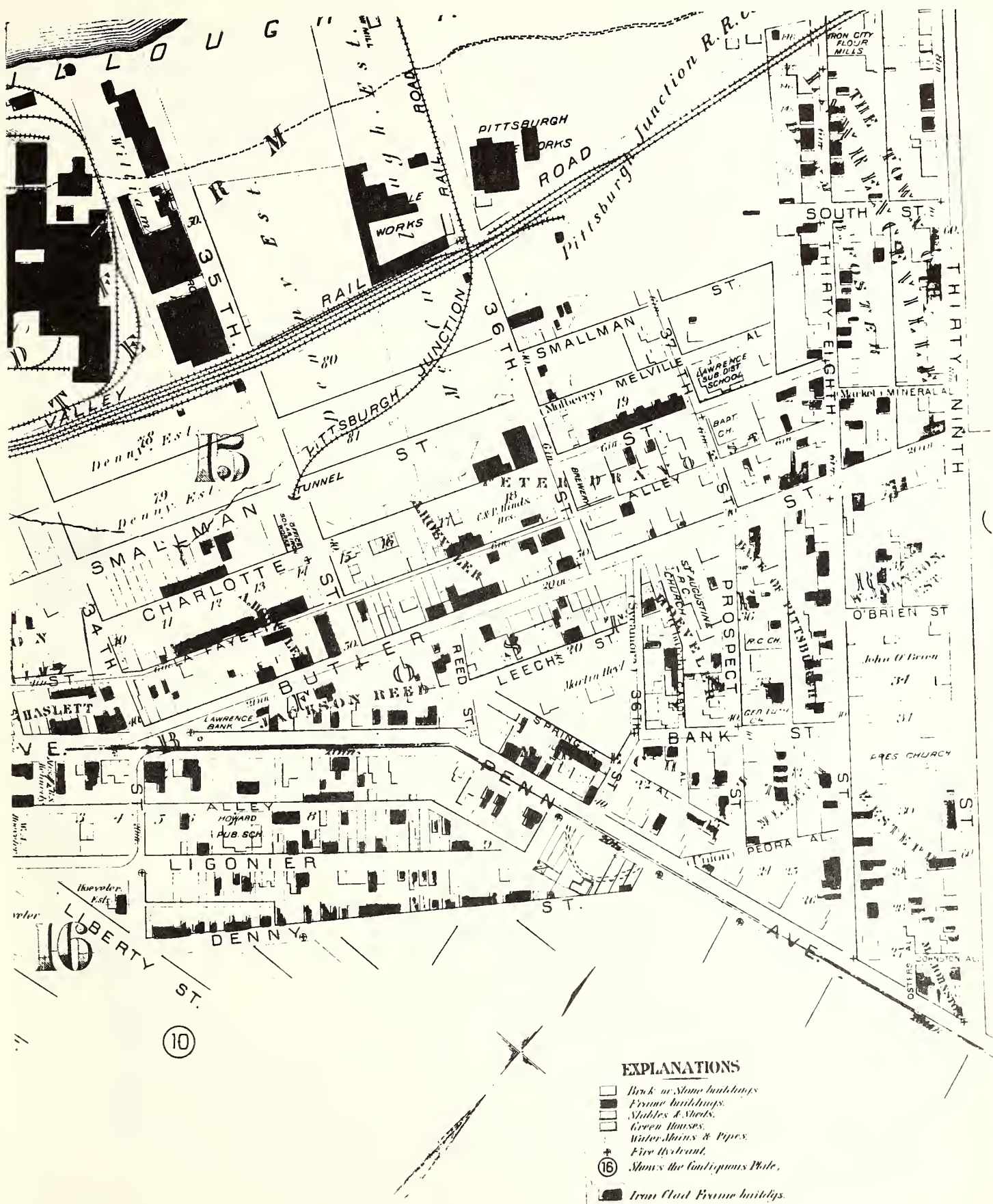
For the reason that certain persons, in recounting the story of Morrison Foster's visit with Father McKeever to both houses on March 21, 1901, have stated that "the aged man was brought to Pittsburgh and taken to both places," I would like to make it plain that in 1901, Morrison Foster did not have to be "brought" or "taken" anywhere. At that time, we were living at 1509 Federal Street, Allegheny. Morrison Foster got on the street car, and rode over to Pittsburgh without assistance from anyone. He went wherever he felt like going of his own accord, and was entirely capable of finding his way anywhere he chose to go, even at the "advanced age" of 78. He rode over to Pittsburgh practically every day in the pursuit of his business affairs, and made frequent trips to Salineville, Ohio, where he owned and operated a coal mine.

Morrison Foster was of a painstaking, accurate and particular disposition. He would not have been mistaken in the location of his old home. There was no guess-work about his decision, and it can be accepted as the findings of a man who knew exactly what he was talking about.

Map "H," Lawrenceville in 1900, shows the Samuel McKee residence as identified by Morrison Foster, in Section H. The house "at the Forks of the Road," owned by the St. John the Baptist parish, is shown in Section D, on the Outlot 6-7 marked "Rev. Richd. Phelan." The section marked F was originally the George Scott property, Outlot No. 8.

The writer of this pamphlet distinctly remembers the day Morrison Foster came home after visiting Lawrenceville with Father McKeever. I was thirteen years old. The newspapers show the date to have been March 21, 1901. I heard my father say that "everything was changed," but he remembered the old springhouse. I do not remember hearing any more about it during his lifetime, and as I was not with him on that day, did not know where the house stood that he had identified.

After my father's death in 1904, I had occasion to be frequently in Lawrenceville, and fancied that the little frame house standing at the Forks of Butler Street and Penn Avenue might be the actual old Foster homestead, as it looked a great deal like the painting that had always hung on our walls. After I was married, and living in Grove City, Pa., Mr. James H. Park, who was considering the purchase of Stephen Foster's Birthplace, wrote me in 1914 asking me what I knew of the location of the house. Instead of saying "Nothing," as I should have done, I tried to be helpful, and said that I thought it was a little frame cottage standing at the "Forks of the Road." Several months afterwards, I received letters both from Mr. Park, and Mr. Robert Garland, who investigated for the City of Pittsburgh,



MAP D.—Lawrenceville in 1882.

[illegible]

23

36th St.

□	Brick	Stones Blinds
□	Plaster	Buildings
□	Sticks	to Boards
□	Green	Stones
□	Light	Iron Roads
⑩	Cauls	Various Planks
□	Iron	Buildings
□	Iron	Boards

M I F F I N

36 T.H.

HOWLEY

SEITE 11

06

LIBERTY A

(IRON CITY)
PITTSBURGH

~~BREWING & SALES CO. A. M. B. 117~~

S T.

9. 11. 18. H. D. 18. 18.

Mar 22. Spring

telling me that they had purchased the residence of Mrs. Samuel McKee at 3600 Penn Avenue, that my father had identified that location, and that the records they had found all corroborated Morrison Foster.

Some time later, I received a visit from my mother, Mrs. Rebecca S. Foster, and I showed her these letters. She said they were correct—that my father, Morrison Foster, had told her that the old Foster homestead had been torn down and replaced with brick, and that it was the same house which my Uncle Frank (Francis Laird Snowden) had rented for a while.

The present William B. Foster, distinctly remembers Morrison Foster pointing out this brick building which is now the Stephen C. Foster Memorial Home, to him on several occasions, in possibly 1901, or 1902, when my father and brother rode out Penn Avenue on the way to the Allegheny Cemetery to decorate our graves in the Foster lot.

When the fact that Morrison Foster had identified the McKee mansion as the site of his birthplace was brought to the attention of Mr. Ford's chief purchasing agent, Mr. Charles T. Newton, his comment was as follows: "Probably your father was a good friend of old Mrs. McKee's and said her house was the Foster birthplace so that she could get a better price for her place."

As another example of the methods used to discredit Morrison Foster's identification of the McKee house, let me quote the remark made by the title examiner, Robinson, employed by the Ford people, in the Recorder's office on May 16, 1934, two days after Henry Ford's agents bought the "house at the Forks of the Road." (This man was not aware of our identity at the time.) He said: "Everybody always knew that the house at the Forks was the old Foster homestead until Morrison Foster went out to Lawrenceville about 30 years ago in his second childhood and picked out the McKee Place."

As I mentioned before, Mr. Robinson and Mr. Newton both insisted to Wm. B. Foster and myself that when our grandfather, Wm. B. Foster, lost his property to the Bank in 1826, he "reserved lots 6 and 7 because his house stood on them." They were not successful in finding for us any record of this transaction in the Recorder's office, however, and then advanced the following remarkable argument:

"It stands to reason that Wm. B. Foster would have built his house down at the Forks of the Road, not up around the bend, because the lots were more valuable down at the Forks, being 'business frontage.' When a man lays out a subdivision, he naturally builds his own house on the most valuable lots, and, it stands to reason that Wm. B. Foster would have built his house down at the Forks of the Road!"

IV. ELIZA C. FOSTER

Next, we have a description of the home of her early married life by Stephen Foster's mother, Eliza C. Foster, in a series of informal reminiscences entitled "Scenes and Incidents." This manuscript, copied in 1860 by Morrison Foster from loose sheets left by his mother, is in my possession. It is written in the form of an old-fashioned, romantic novel, and the characters are all real persons, Eliza Foster's own family, relatives, neighbors and friends in early Pittsburgh. Eliza C. Foster was about 62 years old when she started these reminiscences. She died in 1855 at the age of 67.

The following paragraphs, written by the mother of Stephen C. Foster, describe her return to the "White Cottage" after a visit with friends in Pittsburgh, and the context shows it to have taken place in the year 1818.

"It was a summer morning, early in the month of June, when a plain, square-bodied carriage turned slowly up a shady road two miles from Pittsburgh. The fresh breeze fanned the foliage of the locust trees that grew along the white fence which surrounded the grounds belonging to a beautiful Cottage that stood upon an elevation, retired from view; for the road wound half circularly round the base of the hill."

"The carriage contained four ladies... (Miss Denny, Mrs. Foster, and Miss Denny's nieces, Nancy Denny and Mary O'Hara)... their faces flushed with gladness when they beheld a little girl... peep through the fence, and with a delighted smile point across the hill towards the new Arsenal, where for the first time proudly floated upon the summer air, the striped and star-spangled ensign of our happy land."

"The sloping, terraced grounds about the Cottage, dressed off with many a rose and dancing flower, laughed gaily on that sweet morning in the bright sunlight. I knew that a happy home awaited me, with breakfast laid, and husband kind, and infant footsteps pressing the green sod."

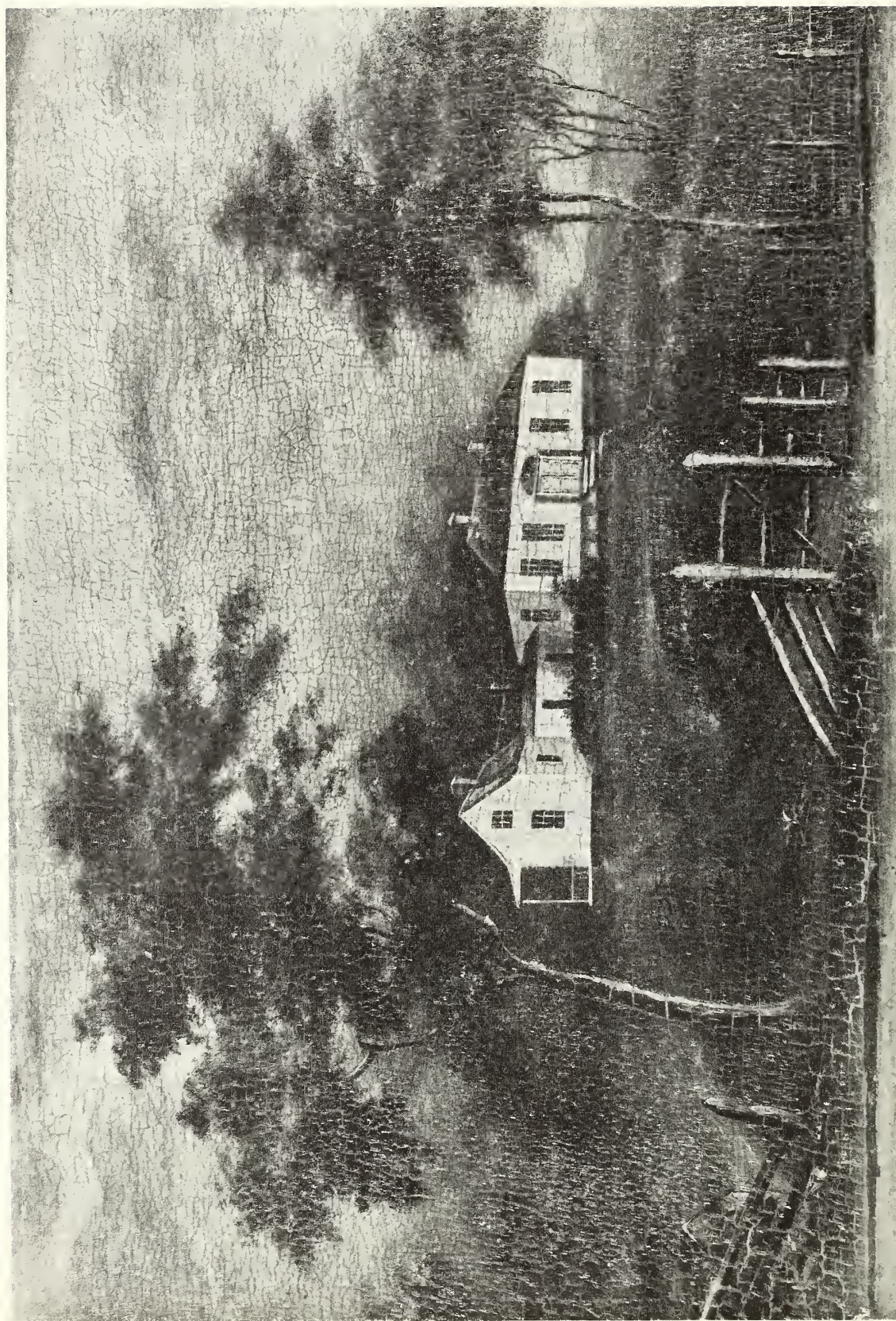
(Evening.) "The clear moonbeams serenely and brightly fell upon the scene—the neat white country seat, with dark marble colored steps, and full blown roses blooming on the green sward, the white graveled terrace gently sloping off into the broad turf... the distant Arsenal, the glassy river, and the rolling fields that divided it from the Cottage, composed a romantic scene which memory delights to recall."

When these paragraphs by Eliza C. Foster, particularly the one describing the location of the "White Cottage," were presented to Mr. Charles T. Newton, Mr. Ford's chief investigator, he remarked: "Your grandmother was pretty well up in years when she wrote that. She had been away from the neighborhood for a long time, and her mind would have been hazy about it. She would not have remembered whether her old home stood up on top of the hill, or down at the forks of the road!"

Stephen Foster's mother was less than 65 years of age when she wrote her description of the White Cottage. She was an educated woman of brilliant attainments, and had a fine mind to the day of her death. It was from his mother that Morrison Foster believed that Stephen inherited his poetic genius. She lived for almost fifteen years in the White Cottage she described—she had helped to plan it, and had borne seven children there. She was a friend and neighbor to everyone in the little town of Lawrenceville. When the epidemic of "putrid sore throat" struck the village in 1825, Eliza Foster went forth and nursed the children of her neighbors.

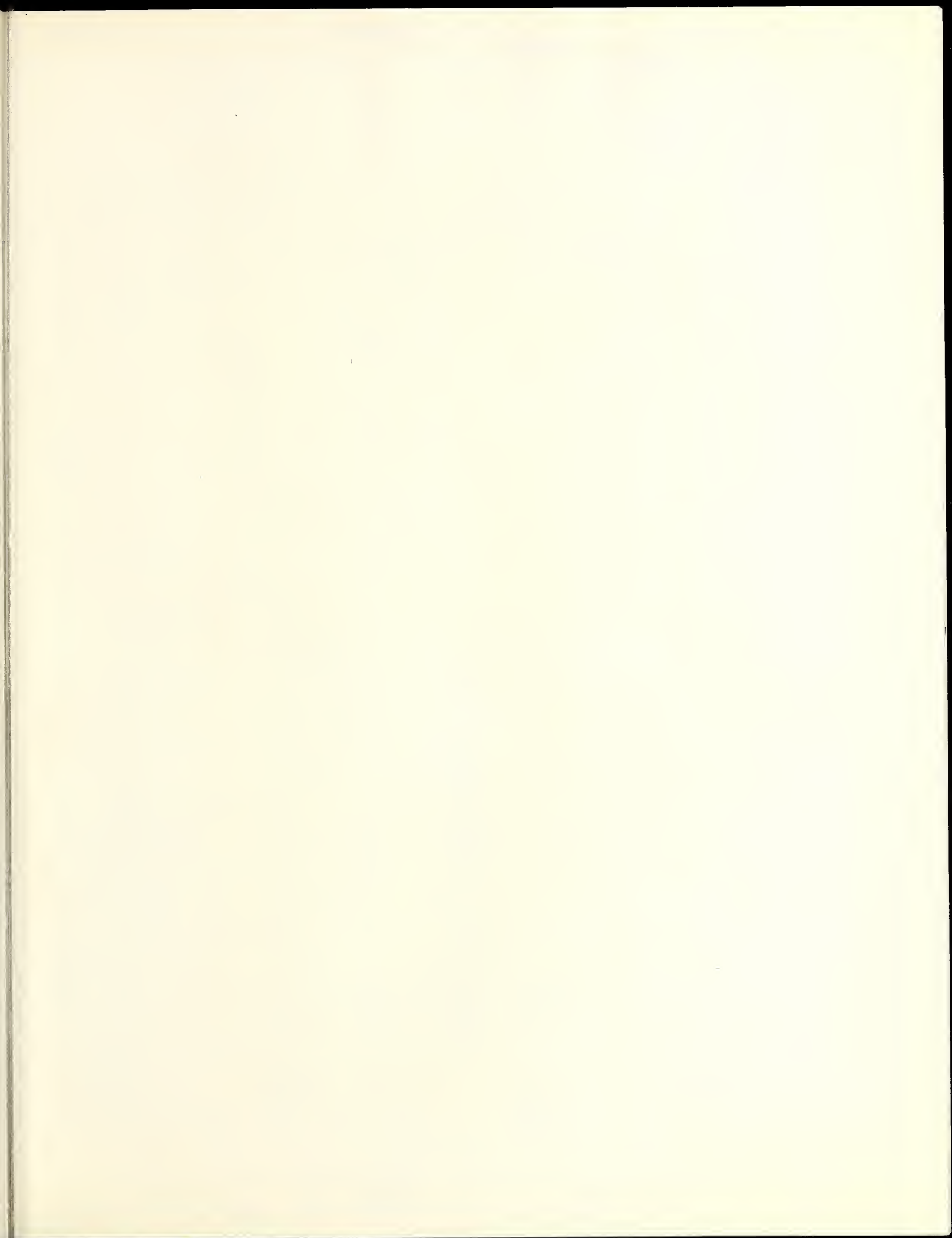
What stupidity, what paucity of intelligence, would question her vivid memory of that beloved early home! Yet of such like disparaging and belittling of valuable source material did Henry Ford's "painstaking investigation" consist!

If you will consult the Robert Patterson 1816 Map of Pittsburgh (Map B-2), it can be seen that Penn Avenue is a perfectly straight line from the center of Pittsburgh until it passes the Forks of



THE WHITE COTTAGE

Birthplace of Stephen C. Foster. A photograph of the original painting made by Mr. Miller, of Pittsburgh, in the year 1828. The Spring-house can be seen in the lower left-hand corner of the painting.



38.

Plan of the *Shade* from No. 449 to No. 463 inclusive, and of the one lot in the village of Lawrenceville as laid out in the year 1815 & 1816 by William B. Foster and

not before recorded. *Ex Testimony* whereof he has testimony & he has have and Seal.

W. B. Foster

Note The Plan of *Shade* from Nos 1 to 448 inclusive is recorded in B. B. Co. It page 222.

Allegheny County City of Pittsburgh

Deposits an Alderman in court, he said etc personally, of records the above named William B. Foster and acknowledged the above plan to be his act and deed and declares the same to be recorded as such. In testimony whereof I have hereunto

My hand and Seal this 20th day of January 1836

Almond Pittsburgh

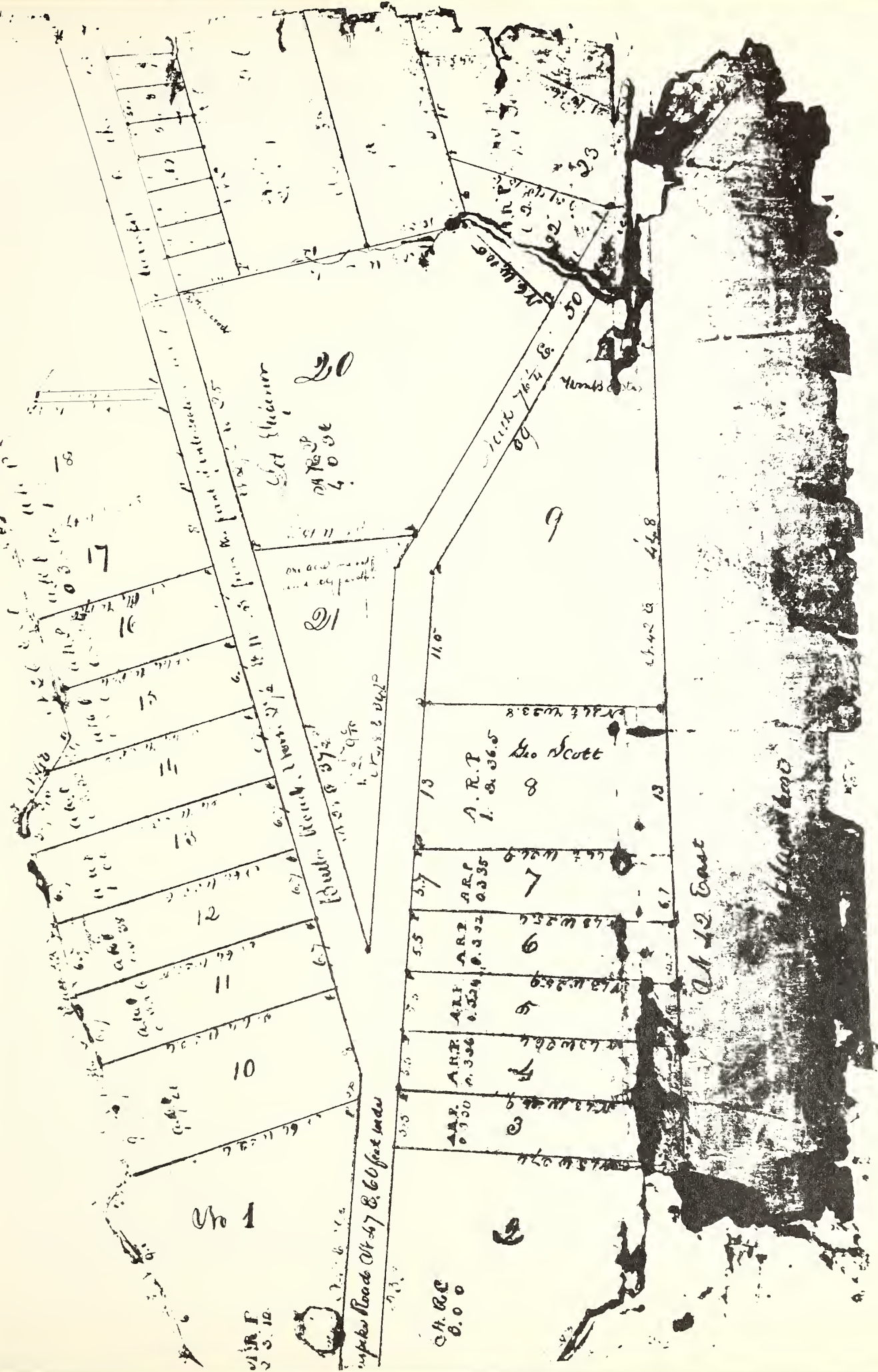
Almond

The "Outlots" Lawrenceville, 1815-1816. This print was made from the original drawing to be found in Original Plan Book No. 1, page 58, Recorder's Office, Pittsburgh, Pa. This map has been gone over lightly in pencil to render it printable, but not changed in the slightest degree.

MAP B

Robert Field

1836
7 3 0





the Road. It does not curve until it reaches the center of Outlot No. 9. If the Foster homestead had stood on Outlots 6 & 7, it would not have been "retired from the view" of anyone approaching from the West along the Turnpike Road. The road does not begin to wind "half-circularly around the base of the hill" until after it passes George Scott's property, Outlot No. 8.

The painting of the White Cottage, made by a Pittsburgh artist, Mr. Miller, in 1828 (see page 20), shows the Springhouse in the lower left-hand corner, or in a northeasterly direction from the house. It also shows the house well back from the road, surrounded by sloping terraced grounds, and with a curving driveway leading up to the cottage. In the present day, the grounds surrounding the Stephen C. Foster Memorial Home, at 3600 Penn Avenue, still show ample evidence that they are the same as painted by Mr. Miller in 1828. The spring has been filled up and the water diverted into the city sewer, but a springhouse still stood there as late as 1914. The course of the old driveway is indicated today by a pathway leading from Penn Avenue up to the front door, and down to Penn Avenue on the opposite side in a half-circle. (See Map D, Lawrenceville in 1882, and Map H, Lawrenceville in 1900.)

When these facts were pointed out to Mr. Ford's representative, Mr. Charles T. Newton, he remarked: "You can't prove anything by a painting. The artist probably painted in a large front lawn and driveway just to make a pretty picture. You know how artists do!"

Attached is a photograph of the house at 3414 Penn Avenue (the Ford purchase), before it was removed to Greenfield Village, showing its relation to the sidewalk. In a statement published in the Pittsburgh Press, May 25, 1934, quoting Mrs. Georgiana Singleton Ross, whose father was employed in the Thomas Howard family from 1865 to 1872, and who lived as a little girl in the house at the Forks of the Road, she says: "Although the (Ford) house is now on an elevation, it was level with the street before Penn Avenue was graded."

Mr. Miller's painting, and all of Eliza Foster's testimony, prove most conclusively that the *White Cottage was not level with the street*, but stood upon an elevation before Penn Avenue was graded and still does.

In writing down her memories of her old home, her "delightful Cottage," where seven of her children were born, and where she lived many happy, but several very sorrowful years, Eliza C. Foster reveals that the vivid picture she carried in her mind corresponds in all respects *with the facts* as to the location of the house.

Several more passages from Eliza Foster's reminiscences will throw further light upon the lay of the land. None of this description applies to the Toman house.

"A gallant dapple grey steed, ambled playfully up the sloping road that led to the White Cottage shaded with blooming locusts. Passing through the gate, (Lieut. Harding) threw himself from the saddle."

"The wheels of the carriage rattled over the pebbles that covered the road descending from the steps to the outer gate."

"The carriage is ready," observed Mr. Febiger, "pick up your sewing basket. Good night, Mrs. Foster." "I will pioneer you to the gate," said Mr. Foster, leading the way after they had entered the carriage."

"Charlotte's attention was attracted by a gay and elegant carriage which had just been admitted through the large gate."

"They were all hanging to the fence when Mr. B. rode up. The gentleman saluted them with a remark or two, and rode deliberately on, and turned into the gate that led to the Cottage."

In another part of Eliza C. Foster's manuscript, we find the following:

"In the evening . . . Mrs. Foster walked down the ravine to the Arsenal to visit her friend, Mrs. Woolley, with whom she spent the rest of the evening."

Here again, Stephen Foster's mother indicates the correct location of her old home. If it had been situated at the "Forks of the Road," there would have been no ravine to walk down. The ravine was East of the White Cottage, and followed the course of the rivulet that ran from the Foster spring down to the Two-Mile Run. If the White Cottage had been located at the "Forks," Eliza Foster would have walked on the level along the Butler Road to the Arsenal, located in what was then the heart of the Village of Lawrenceville.

Notice Eliza Foster's corroboration of the Maps and painting of the White Cottage by Mr. Miller, in the following paragraph:

"The gray evening was closing fast, and the soft dews were descending upon the green turf that surrounded the Foster cottage. On the eastern side, Dinah was milking the prize cow that had been purchased some weeks previously from Mr. Beltzhoover. Mrs. Foster sat upon the side portico, with a child in her arms, and occasionally turning her eyes towards the gate which opened on the road. "Dinah," said she, "keep your milk vessels well scalded and sunned, or the cool springhouse will fail to keep it sweet now, even though it is so well shaded by the large oak." (1821.)

The position of the Foster house in Mr. Miller's painting shows how far the original wing stretched to the East. If the main building of this Cottage had been the same that was still standing on Outlots 6-7 in May, 1934, the Foster's side porch, when the wing was still there, would have been squarely up against George Scott's lot line, if not actually over the line. (As mentioned before, the "house at the forks" was mainly on Outlot No. 7.) If the Foster house had been the one at the Forks of the Road, the springhouse in Mr. Miller's painting would have been on George Scott's property. Is it likely, that with about 121 acres to build his homestead on in 1814, William B. Foster would have jammed his house up against the adjoining lot? "It stands to reason" he would not!

V. MRS. MARIA LEECH LYNCH'S STATEMENT

When Mr. James H. Park bought the brick house at 3600 Penn Avenue from Mrs. Samuel McKee, and presented it to the City of Pittsburgh, he received many protests from well-intentioned per-



THE "HOUSE AT THE FORKS OF THE ROAD"

3414 PENN AVENUE, PITTSBURGH, PA.

Purchased by Henry Ford in May, 1934.

Note proximity to sidewalk.



THE FOSTER HOMESTEAD

"The White Cottage," from the sketch published in 1896 in Morrison Foster's
"Songs and Biography of Stephen C. Foster."

sons who had "always been told" that the "house at the Forks of the Road" was the birthplace of Stephen C. Foster.

Therefore, Mr. Park had a statement prepared by Mrs. Maria Leech Lynch, whose grandfather, Malcom Leech, bought the Foster homestead from the Bank of the United States in 1827. Mrs. Lynch was the daughter of Joseph S. Leech, whose house across the Turnpike Road (Penn Avenue) can be seen on Robert McGowin's Map of Lawrenceville in 1852. (See Map F.) This map also shows the Malcom Leech residence, on Outlot No. 9, the Scott's, the Howard's (formerly William Toman's) and a small section of Outlot No. 6, still owned in 1852 by one of the Toman heirs.

Mrs. Lynch's letter is dated March 13th, 1915. She was then 68 years old, and in full possession of all her faculties. Her letter is addressed to Mr. John C. Slack, Mr. Park's attorney. It is given here in full on account of its historic importance and interest. We also reproduce a drawing made by Mrs. Lynch's daughter-in-law, Mrs. Robert W. Lynch, from memory sketches given her by her husband's mother, to illustrate the changes made in the White Cottage after it was acquired by Malcom Leech and Andrew Kloman. Mrs. Maria Leech Lynch, and her daughter-in-law, Mrs. Lotta Lynch, who made the sketches, both died in January, 1936.

Crafton, Pa., March 13th, 1915.

Mr. John C. Slack,
Pittsburgh, Pa.

My dear Mr. Slack:

In compliance with your request, I take pleasure in imparting to you what knowledge I have of the birthplace of Stephen Collins Foster.

In 1827, a year after Stephen was born, and shortly before the removal of the Foster family to Allegheny, my grandfather, Malcom Leech, purchased their Lawrenceville home and some thirty or more acres of land surrounding it, located on both sides of the Greensburg turnpike (now Penn Avenue) and extending from it to Butler Street, and from Allen Street (now 38th Street) to the turn in the "pike" above its junction with Butler Street commonly known as the "forks of the road." He made some alterations in the house and occupied it until his death in the early sixties.

I was born in 1847 in a house on his property directly across "the pike" from his and there spent the first twelve years of my life in full view of his house, making daily visits to it and roaming at will over the thirty acres with such infinite enjoyment that every portion seems indelibly imprinted on my memory.

My grandfather's house consisted then of *the original white frame cottage just where and as left by Mr. Foster*, and to the left of, and connected with it, the brick structure he had erected himself, and which forms the main part of the mansion as it now stands. Evidently the two story part of the Foster dwelling, replaced by the latter, had at some time been removed to the rear, as a building corresponding exactly to the sketch of it—porch and all—stood just back of the cottage, used, as I recall it, for storage and servants' quarters.

After my grandfather's and father's death in '61 and '62, the estate was placed on the market—the house becoming the property of Mr. Anthony Kloman (This should be Andrew Kloman), who tore down the original cottage and substituted for it the brick wing now there.

Certainly there is little about the present edifice to suggest the one built by Mr. Foster, and it is small wonder that, when a few years ago persons having in mind a memorial to his brother, asked Mr. Morrison Foster to try and locate his boyhood home, he should have found the cottage at the "forks of the road" fitted much better into his early recollections. I might make the same error myself if suddenly dropped there after an absence of seventy years. Having never lived very far from Pittsburgh for any great length of time, and having for family reasons always kept more or less in touch with our old home, I feel my utmost confidence in my ability to trace Mr. Park's late purchase from Mrs. McKee back through its various transitions to the old Foster home."

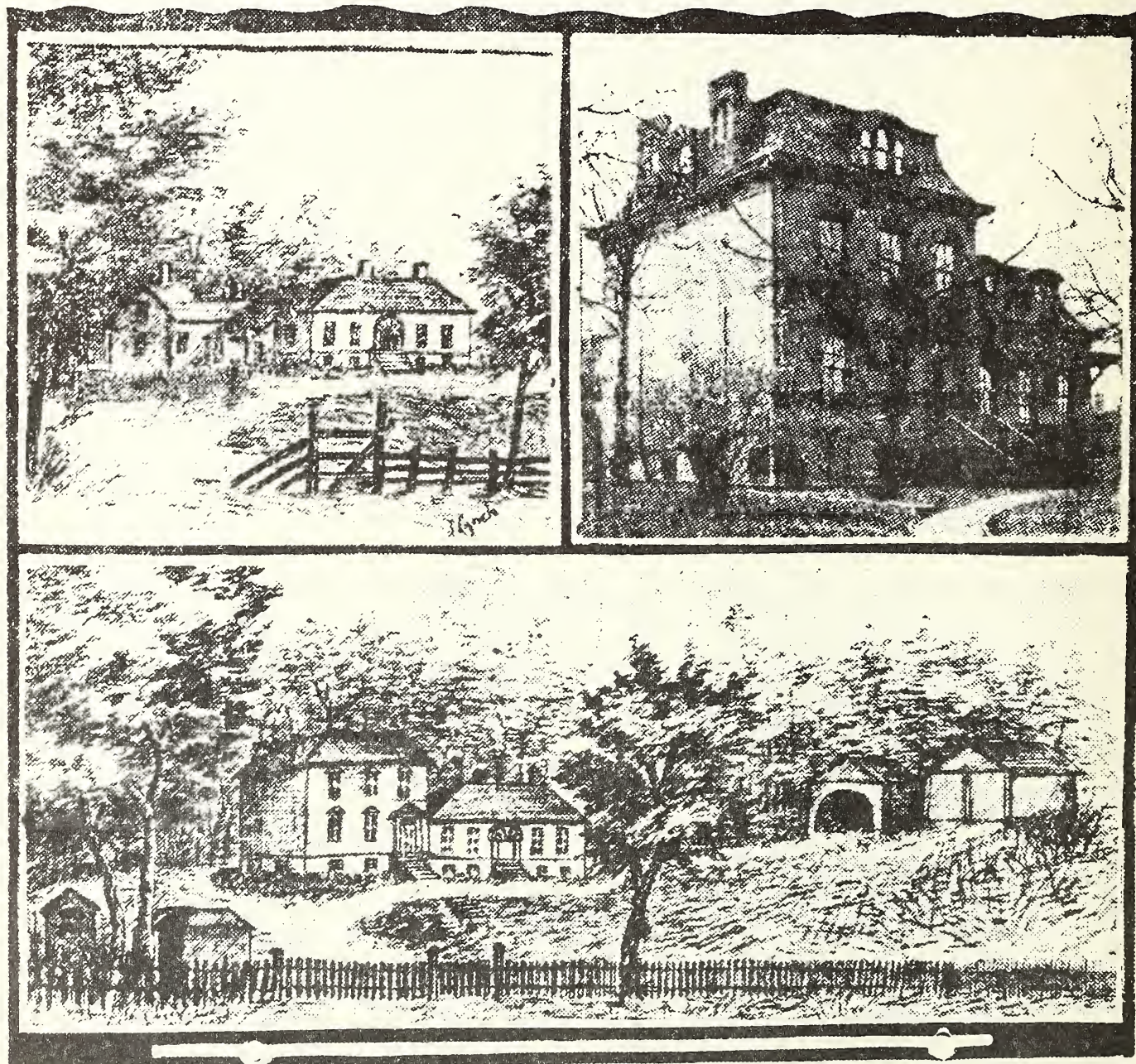
(This paragraph from Mrs. Lynch's letter indicates that she evidently had been informed that Morrison Foster had identified the "cottage at the Forks of the Road" as his birthplace. As we know, this is quite the opposite from the facts. All evidence coming directly from Morrison Foster definitely identifies the McKee mansion as the site of the Foster homestead. Morrison Foster did not return to Pittsburgh after "an absence of seventy years." With the exception of ten years (1860 to 1870) spent in Cleveland, Morrison Foster lived all his life (1823 to 1904) in Pittsburgh, or the near vicinity. Morrison Foster died in Grove City, Pa., on May 14, 1904, after living there only three months. In no uncertain manner, Morrison Foster on more than one occasion stated that the McKee mansion was the site of the "White Cottage" where he and his brother Stephen were born.)

"Whether or not any of the frame-work of the old was incorporated in the new building, I am unable to say. Possibly the foundations remain as laid by Mr. Foster, *as the site has never varied*. Unfortunately, Mr. Samuel McKee is not here to elucidate matters, as he could well do, having been the builder employed by my grandfather to make the alterations in the house he always afterwards manifested a warm interest in, and finally acquired—the interest due in part to his lifelong friendship for my parents and grandparents—all of these having passed away before I was old enough to be much interested in ancient history. I am able to quote them as well as Mr. and Mrs. McKee and other old friends to whom I am indebted for information regarding these almost century old happenings."

"As is well known, Mrs. McKee died here last summer (1914) at the Kenmawr Hotel in her 100th year. She has told me of coming with her parents from Ireland when six years old, thus dating her advent here in 1820, after which date she and Mr. McKee spent almost their entire lives in the Lawrenceville district. As she never differed to an apparent degree from the rest of our sex, it may pretty safely be taken for granted that she took a friendly interest in her neighbor's affairs, particularly long ago when neighbors were few and far between. I think it may also be taken for granted

Pittsburg Sun Feb. 17, 1927

FOSTER MEMORIAL HOME ON SITE OF NOTED COMPOSER'S BIRTHPLACE



Upper left— Birthplace of Stephen C. Foster as built by Foster's father and occupied by the family until sold in 1827 to Malcolm Leech. Upper right— The present Stephen C. Foster Memorial at 3600 Penn avenue, on the site of the old Foster home. Below— Foster home after alterations had been made in it by Mr. Leech. These consisted of removal of all frame buildings seen at left of the cottage in the top left sketch. The drawings were made by Mrs. Robert W. Lynch, of 1112 Cornell avenue, Crafton, from memory sketches given her by her mother-in-law, Mrs. Maria Leech Lynch.

that Mr. McKee was well informed as to the transaction between Mr. Foster and my grandfather; and from these premises, it seems reasonable to deduce that when they have stated at times in my presence that *our home had originally been the Foster home*, they knew what they were talking about."

"I remember Mrs. McKee becoming rather irritated, and saying, 'Well, you knew better than that,' once when I mentioned having heard someone claim as Stephen Foster's birthplace the 'forks of the road' cottage, known to us as Mr. Howard's house—the Howards being its occupants during my twelve years in the neighborhood (See McGowin 1852 Map of Lawrenceville, Map E). Their daughter and I were playmates and exchanged frequent visits. Their house was almost a duplicate of the frame cottage part of my grandfather's, *only on rather a smaller scale* (See Robert Bell plan, Map G, showing wing on Leech house measures to scale, 50 feet); nor were they very unlike as to location before 'the pike' was graded and widened into Penn Avenue. To this resemblance, probably, may be attributed the confusion which has arisen as to the identity of the two cottages. The Howards left the locality, I think a year or so before we did—55 years ago—since when any number of Foster families may have occupied their house for all I know."

"Between our people and Mr. Howard lived a *widow lady—Mrs. Scott* (See McGowin 1852 Map of Lawrenceville, Map E)—with her four daughters, great friends of ours, and whose residence there antedated that of my grandparents, I have been informed. (Note: George Scott purchased his property from Wm. B. Foster on July 20, 1816.) A grandson, Mr. Wm. Alexander, lives in the East End, and said he well remembers allusions by his elders to *our home as the old Foster home*. His mother died about five years ago, aged 97, and always spurned the idea of Stephen Foster having been born elsewhere. She accounted for the 'Howard house' as follows: '*Original owner named Toman; next owners, Wood & Hughie (brewers); third owner, Rody Patterson; and fourth, Thomas Howard;*' bringing it well up to the sixties."

(The slight mistakes made here by Mrs. Alexander regarding the ownership of the house at the Forks after the Tomans left, are easily explained. The names of Wood & Hughie, and Rody Patterson do not appear in the records as owners of the property, but were possibly tenants of William Toman's or of his heirs. The Toman heirs sold this property to Thomas Howard in 1850. Rody Patterson was a social and business friend of William B. Foster, Senior's, being associated with the latter from 1849 to 1851 in a Soldiers' Agency, which made collections of back pay, bounties, land grants, etc., for war veterans. Morrison Foster's Account Books show a great deal of business done with Mr. Patterson in the 1850's. If the house Mr. Patterson lived in for a time had been the old Foster homestead, Morrison Foster certainly would have been aware of the fact, and it would further have fixed the place in his mind when he came to look it over in 1901.)

To go on with Mrs. Lynch's statement:

"Our home after 1859 was with my mother's parents, Mr. and Mrs. John Davis, on the Allegheny River above the Allegheny Cemetery. Next to us lived Judge McCandless, and a little farther up the river lived *Henry B. Foster, a brother of Stephen*. Their family were well acquainted with ours, and *often Mr. Foster would speak of our Lawrenceville home as having formerly been his*. Mrs. McCandless delighted in entertaining us adoring young people with reminiscences of old times, and none were more appreciated than those pertaining to the Foster family—the Foster songs having then about reached the zenith of their popularity. It so happened that Mrs. McCandless' mother (Mrs. Collins) and Stephen Foster's mother had been playmates in Baltimore, and their friendship had continued after they had come to Pittsburgh to live. At the time Stephen was born—to quote Mrs. McCandless: 'A messenger sent by my mother from our home (one of the dozen or so charming country places into which the land between the Allegheny cemetery and Sharpsburgh was at that time divided) to enquire for Mrs. Foster's health at their home (here she would always look at me and say 'afterwards your grandfather's place') returned with the message 'the baby is a boy and will be named Stephen Collins for your son.'"

Just here, we shall interrupt Mrs. Lynch's statement to quote some passages from Eliza Foster's Reminiscences that show conclusively that Mrs. McCandless was fully qualified to correctly identify the birthplace of Stephen C. Foster.

Before her marriage to Wilson McCandless in 1834, she was Sarah Collins, daughter of Attorney Thomas Collins and Sarah Lowrey Collins. Sarah Lowrey and Eliza Clayland Tomlinson had been girlhood friends on the Eastern Shore of Maryland, where they were both brought up. Both young girls came to Pittsburgh in 1807 as brides. Stephen Collins Foster was named for Mrs. Collins's young son, who died shortly before Mrs. Foster's baby was born on July 4, 1826.

The Collins' estate on Butler Street, north of the Allegheny Cemetery, was called "Whitehall." Sarah, the youngest daughter, married Judge Wilson McCandless in 1834. Judge McCandless built a beautiful home across from Whitehall (that is, across Butler Street, and fronting on the river), and called it "Aliquippa," because it was built on the spot where it is said George Washington made his famous call on the Indian queen, Aliquippa.

The following extracts from Eliza C. Foster's "Scenes and Incidents," show that Sarah Collins was a familiar visitor at the White Cottage when Stephen Foster was a baby, and would be quite sure of the location of the house. Sarah was the youngest of the Collins girls, her sisters being Valeria (Mrs. Evan Rees Evans), Margaret (Mrs. John Duncan), and Lydia (Mrs. Wm. B. McClure). In these paragraphs, Eliza C. Foster describes her oldest daughter Charlotte, and the four Collins girls, and the context shows that the gathering took place on July 4, 1827, when Stephen Foster was exactly one year old, and when the Foster family were living in "tenure occupancy" at the White Cottage, as stated in

Malcom Leech's deed from the Bank of the United States.

Eliza Foster says:

"The winds of winter had passed and the merry birds in the vicinity of the White Cottage chaunted sweet anthems of gratitude to God. The foliage of the maple and oak covered the ground with thick shade, and the green sward was becoming dark and luxuriant. . . . The large bee buzzed upon the dandelion that waved amid the grass, and sipped the sweetness from the blossom of the brier that clambered about the eastern window where sat a flower as sweet and delicate as any which bloomed upon the vine; the lovely Charlotte Foster, now seventeen years old. Her brother, a comely, fair and active youth, *passed down the ravine to the village.* The starry standard of our country floated on the mountain breeze from the Arsenal tower. The cannon boomed and the echoes leaped and roared among the far-off hills across the river. Loud cheers from a dinner party in the woods assailed the ear, as each patriot toasted his favorite; for it was a nation's anniversary."

"Charlotte's attention was attracted by a gay and elegant carriage which had just been admitted *through the large gate* by Blanchard. It was drawn by bay horses, and in it were seated four young ladies who were gaily talking to the two young gentlemen who were riding on horseback beside them."

"Her little brother ran in exclaiming, 'Charlotte, here come the Collins's.'"

"She rose to her feet, and moving with a graceful quickness without running, met them *on the front platform.* The youngest of the four Collins girls was between fourteen and fifteen, and resembled her father and sister Valeria. She carried her bonnet in her hand, and as she descended from the carriage, she rushed to meet Ann Eliza Foster, her companion, slightly older than herself, but about the same height. The brown locks of *Sarah Collins* fell in loose ringlets over her shoulders, while her dark blue eyes set off with long lashes, bent on her companion in affectionate regard. Her grecian nose and pretty mouth, on which sat a quiet unconscious smile, made her no less interesting than her older sisters. Margaret's soft hair was rather lighter in colour than Sarah. She wore it drawn smoothly back on her fair temples. Her sweet countenance much resembling the placidity of her childhood."

The foregoing is sufficient to show that Mrs. Wilson McCandless's identification of the location of the birthplace of Stephen C. Foster is entirely worthy of consideration, and can definitely be removed from any "hearsay" classification.

As mentioned before. Stephen Foster's mother carried in her mind a picture of the "White Cottage" that corresponds *with the facts.* You will note she says her son "passed down the ravine to the village." The ravine followed the course of the little streamlet which ran from the Foster spring down to the Two-Mile Run. It is plainly indicated on the maps. If the Foster home had been located at the Forks of the Road, all Charlotte's brother would need to have done to reach the Village would have been to cross the Turnpike, now Penn Avenue, walk about ten feet across Outlot No. 21 at the point, and up Butler Street to Lawrenceville village.

Another quotation that will be of interest here is from a letter from William B. Foster, Sr., Stephen's father, to his son William, Jr., who was then with an engineering corps at Long Falls P. O., Davies County, Kentucky.

Decr. 7, 1834.—"We had a most pleasant party at Mrs. Collins's on Thursday evening last. Miss Sarah was married to Wilson McCandless. There were I presume near one hundred persons present, upwards of 30 carriages. Your ma, Henrietta and myself went in a Barouch, and did not get home until half after 12 o'clock. It was indeed a splendid entertainment."

This letter proves the intimate friendship that existed between the Foster and Collins families.

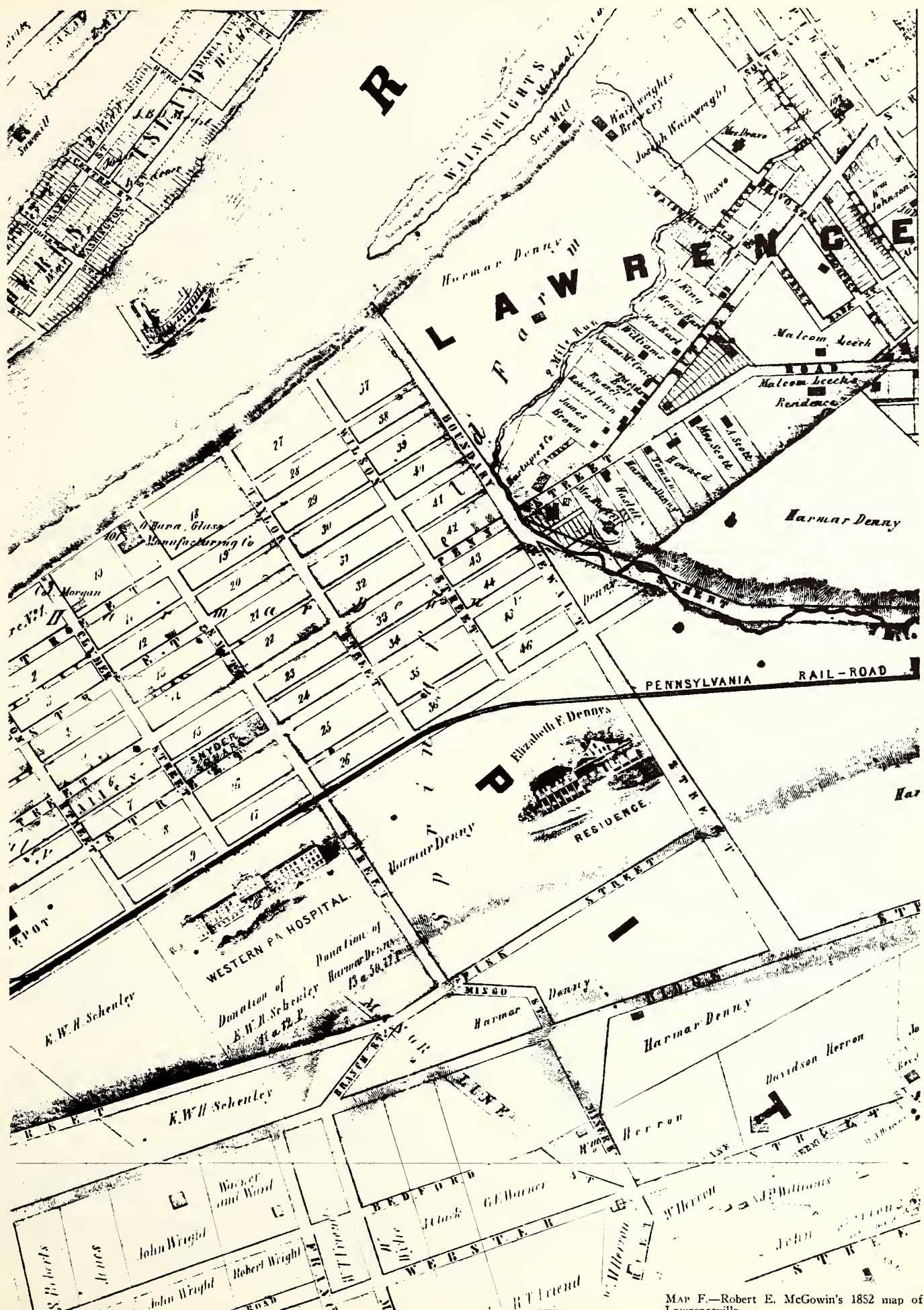
To return to Mrs. Lynch's statement:

"It would be very strange if these three old friends of mine—Mrs. McCandless, Mrs. Alexander, and Mrs. McKee—either of whom, if living would be more than 100 years old, and all more or less qualified as friends or neighbors to speak advisedly of the Foster family, should all be mistaken as to the birthplace of their (friend's) illustrious son, and *still more strange if his brother Henry should be.* To me it seems inconceivable; nevertheless, I am glad to have my conviction clinched by the picture of his old home bequeathed by Mr. Morrison Foster to his descendants, and used by him to illustrate the book he published—'Foster Songs'." (See White Cottage painting, page 22.)

"Though the elusive White Cottage has shown a disposition to flit about and confuse itself with other cottages to the bewilderment of some ardent seekers after truth, there is no disputing *the lay of the land,* which, as anyone can see by comparing them, is identical in the three sketches." (See Mrs. Lynch's sketches, page 24.) "First, and very important, in the extreme left appears the springhouse, habitant of the landmark I am told Mr. Morrison Foster sought, and I fear did not find, or was sorely puzzled if he did to account for its distance from the home he thought he had located at the 'forks of the road'." (We know from the records, that Mrs. Lynch had been misinformed, that Morrison Foster did find the springhouse, and recognized it, as well as the site of his birthplace, the McKee mansion at 3600 Penn Avenue.)

"*It was a landmark worth remembering.* After doing refrigerator duty for the family, it was piped to where it could be of service to thirsty outsiders, with whom it was very popular. Decidedly more so than its stocky neighbors to the right—the 'powder houses.' What an event in the lives of us children, and those of our neighbors as well, Mr. John Beatty and his brothers and sisters among them, when a six or eight horse Conestoga wagon would arrive from over the mountains and unload kegs of powder my grandfather (Malcom Leech) was allowed to take only in small quantities as needed, to his warehouse in the city, then several miles away. Now the Arbuckle warehouse."

"How I should love to have had the pleasure of meeting Mr. Morrison Foster and of conducting him (retrospectively) up the drive to the right of the 'powder houses,' past the dwelling and innumerable out-buildings—barns, carriage houses, etc., with orchards and gardens stretching off to the right to where the drive ended in the 'little woods,' an acre or two of forest where we children were allowed to gather nuts or wild flowers with the strict proviso that we could not climb the fence and lose ourselves in the 'big woods,' our name for Denny's woods, a famous place for picnics and all kinds of outdoor gatherings, and which extended over to and included the hills overlooking the valley where ran (and runs) the Pennsylvania Rail-



MAP F.—Robert E. McGowin's 1852 map of Lawrenceville.

road. I am sure there would have been conviction in his mind that there he had found his and his brother's childhood home; and if he ever loved the old place as much as I did, an ache in his heart besides."

"I have used the personal pronoun profusely, but shall not apologize, as I have hoped by so doing to introduce a note of intimacy that will give significance to my statement and help it to ring true in the ears of the public, whose enjoyment of Mr. Park's splendid gift will, I am sure, be enhanced if they can know he has had the satisfaction of being able to hand it over to them unmarred by a doubt as to its authenticity."

Sincerely yours,

MARIA LEECH LYNCH,
(Mrs. H. F.)

(Note: Mr. Park's splendid gift remained "unmarred by a doubt as to its authenticity" for twenty years, when its records and reputation were clouded, questioned and discredited by strangers and outsiders who desired to take to themselves credit for "preserving the birthplace of Stephen C. Foster."—E. F. M.)

Mrs. Lynch's statement has been quoted at length in order to show that she was a lady whose mind was clear, and whose memory was accurate. Her authority for her knowledge of the location of Stephen C. Foster's birthplace is strictly first hand. It does not come from neighbors who moved into Lawrenceville 50 years or more after all the Fosters had moved away, but from persons who knew the original Foster family when they lived in the White Cottage.

First, from her grandfather, Malcom Leech, who bought the Foster homestead from the Bank while the William B. Foster family were living in the homestead.

Second, from Mr. Samuel McKee, a contemporary of both William B. Foster and Malcom Leech, and who made improvements on the Foster house for Mr. Leech.

Third, from Mrs. Samuel McKee, who knew all about the transactions and who was a Lawrenceville contemporary of the Fosters and the Leeches.

Fourth, from Mrs. Sarah Collins McCandless, an intimate friend of the Foster family when they lived in the White Cottage, and as long as she lived. Mrs. McCandless, with her son Stephen C. McCandless and daughter Miss Mary McCandless were guests at the wedding of my parents, Morrison Foster and Rebecca S. Snowden, on Oct. 10, 1886.

Fifth, from Henry Baldwin Foster, brother of Stephen Foster. Henry B. Foster was himself born at the White Cottage, on March 23, 1816. After his marriage in 1847, he moved into the Lawrenceville neighborhood, to a house situated beyond the Allegheny Cemetery, and between Butler Street and the Allegheny River. It was owned by his mother-in-law, Mrs. Burgess, and had formerly been the home of Judge Trevanion B. Dallas.

Sixth, from Mrs. Alexander, who had been a Miss Scott, and lived in the Scott homestead on Outlot No. 8 when the Fosters lived

in the White Cottage on the property above the Scotts, Outlot No. 9.

To show how accurately Mrs. Lynch remembered the residences of her childhood friends, the following references were consulted in George H. Thurston's Pittsburgh Directory of 1859-1860:

Davis, John, gent, h near Allegheny Cemetery, Collins tp.

McCandless Hon Wilson, judge U S Court, h Alliquippa, n Allegheny Cemetery.

Foster Henry B., clerk, h Elm Cottage n Allegheny Cemetery.

Leech Col. John L., of Joseph S. Leech & Co., h Greensburg pike, L. (Lawrenceville).

Leech, Joseph S. of Joseph S. Leech & Co., h Greensburg pike, L.

Leech Malcom, of Joseph S. Leech & Co., h Greensburg pike, L.

Howard, Thomas atty at law, o 142 Fourth, h Lawrenceville.

* * *

VI. THE WHITE COTTAGE PAINTING

"The White Cottage" painting, reproduced in this pamphlet, was painted by an early Pittsburgh artist, Mr. Miller, in 1828, and it has hung on Foster walls for over a hundred years. It is in an excellent state of preservation, and was regarded by Morrison Foster as a very good likeness of the house in which he and his brother Stephen were born.

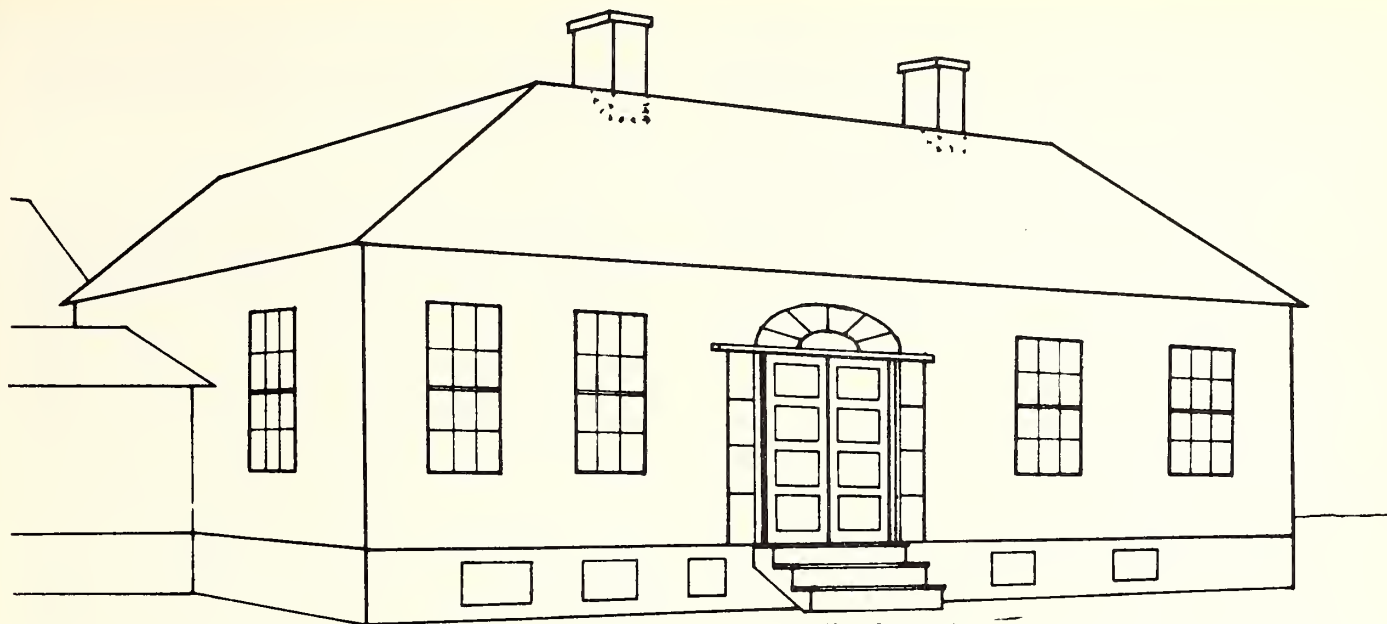
When Morrison Foster published his "Songs and Biography of Stephen C. Foster" in 1896, he included a sketch (see page 22) of this painting of the White Cottage in his book, but this drawing is not strictly accurate as regards certain architectural details which the artist, Mr. Miller, carefully produced in his original painting. Therefore, we show in these pages an accurate line drawing of Mr. Miller's painting made by a draftsman, and also, for comparison, a line drawing of the house removed from the "Forks of the Road," and now rebuilt in Greenfield Village. Several points of difference in the two buildings show that the house in Greenfield Village is not the "White Cottage" in which Stephen C. Foster was born.

1. THE FRONT DOOR.

- (a) The front entrance to the Foster homestead appears on Mr. Miller's painting as a large *double door*, with four panels of equal size in each door.
- (b) The Ford house has a *single* door, having six small panels of equal size in the upper half, and two large panels of equal size in the lower half.

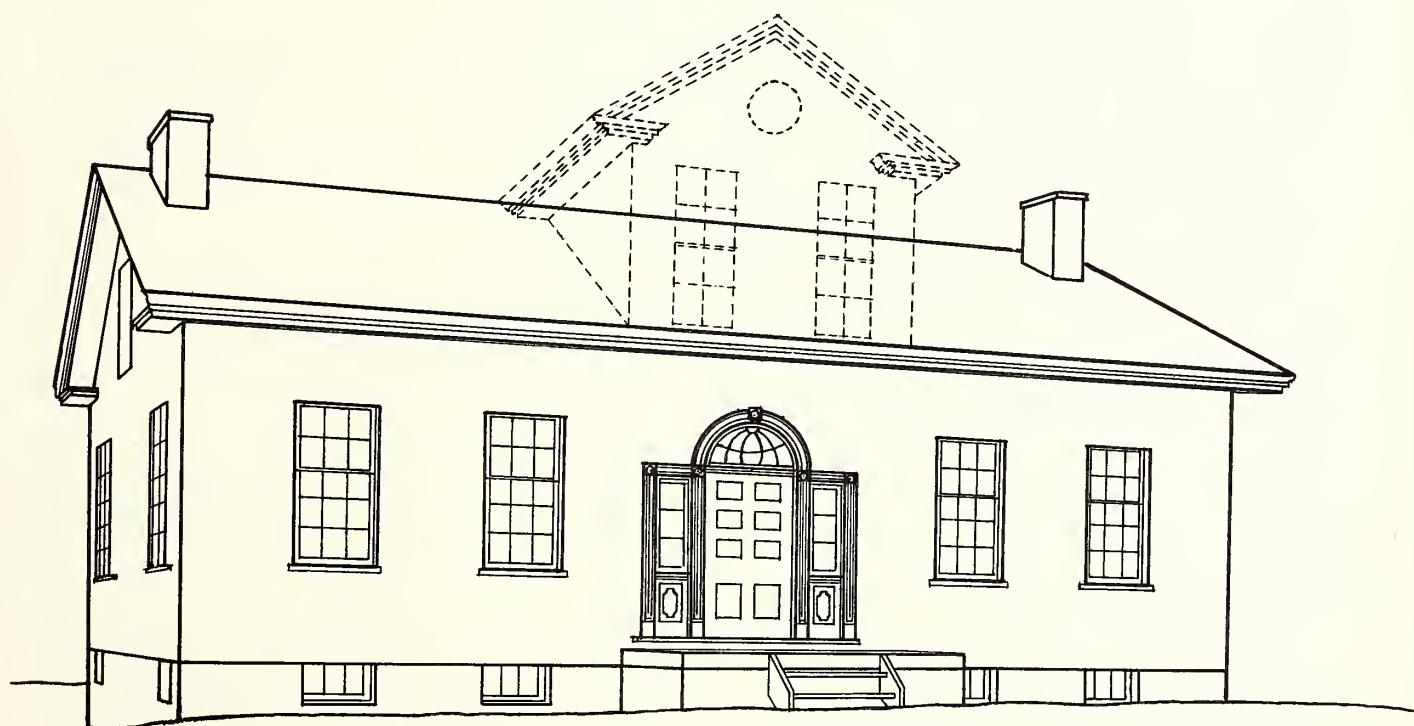
2. THE FANLIGHT.

- (a) The Fanlight over the Foster front doors is constructed like an open fan turned *upwards*, with the bars converging towards the base of the half circle.
- (b) The Fanlight over the Ford door is of exactly *opposite* design, like an open fan turned *down-*



OUTLINE COPY OF FOSTER COTTAGE

FROM THE ORIGINAL PAINTING BY
MR. MILLER- IN THE YEAR 1828



OUTLINE DRAWING MADE FROM A
PHOTOGRAPH OF THE "FORD PURCHASE"
DORMER-NOW REMOVED -
INDICATED BY DASH LINES

DRAWN BY S.S. MEKAY

wards, with the bars converging from the base to the apex of the half-circle.

3. SIDELIGHTS.

- (a) On either side of the Foster doorway, extending the full length of the double-doors, there is a *four-pane fixed sash*, reaching from the top of the doors to the floor.
- (b) On either side of the Ford doorway, there is a *three-pane fixed sash*, with a wooden panel inset below the three lights. The glass lights do not extend to the floor.

4. WINDOWS.

- (a) The windows of the Foster house contain *six lights* in the *upper sashes*, and *six lights* in the *lower sashes*.
- (b) The windows of the Ford house are made with *six lights* in the *upper sashes*, and *nine lights* in the *lower sashes*.

5. ROOF.

- (a) The roof of the Foster homestead is a four-slope hip roof with a flat top.
- (b) The roof of the Ford house, after being rebuilt, is a plain gable roof with a single ridge. It stood the same in Pittsburgh, except that the front slope contained a large dormer window (see photograph) which was not replaced when the house was rebuilt in Greenfield Village.

6. CHIMNEYS.

- (a) In Mr. Miller's painting, the main chimneys of the Foster homestead are shown plainly to rise through the middle of the house, and not on the ends of the house. The fireplaces of the Foster homestead would have been, not against the end walls, but *on the inside walls* which separated the chambers from the center hall.
- (b) The main chimneys of the Ford house, before it was moved from Pittsburgh, and after it was rebuilt, are *on the inside of the two end walls of the house*. Therefore, the fireplaces of the Ford house are on the "weather ends" of the house, not on the inside walls as in Mr. Miller's painting.

Even if many changes were made by the different owners over such a long period of years, even if they changed the front door, and the window panes, and the fanlight, and the side-lights, and the roof, it is hard to believe that the owner of such an unpretentious house would tear out the chimneys and move them, with all the fireplaces, from the *center walls* of the cottage to the *two end walls*.

In a booklet handed out by Mr. Henry Ford to his guests on July 4, 1935, at the dedication of his house as the Stephen Foster Birthplace, the following statement occurs:

"When Mr. Ford was investigating the house he found that place where the enclosed stairway ascended and he has now restored it to its original condition. The dormer was no part of the original house and seriously detracted from its grace of appearance; it has been removed and the roof restored as the earliest picture of the house showed it to be."

Anyone who will compare the reconstructed house in Greenfield Village with the "earliest picture" of Stephen Foster's birthplace which is reproduced in these

pages, will see at once that this statement in Mr. Ford's pamphlet is not true.

* * *

VII. THE "KLOMAN AFFIDAVIT"

For the reason that a letter known as the KLOMAN AFFIDAVIT has been extensively quoted by press agents for Henry Ford to "prove" that Mr. Ford had procured the "real" Foster birthplace, we will take space here to examine the letter from Mr. Kroman in full.

Mr. Anthony Kroman, whose father Andrew Kroman purchased the Foster-Leech homestead from Mr. Leech's Administrator, Robert Bell, in August, 1864 (Vol. 177, page 351) wrote a letter on December 17, 1927, to his son, Charles Kroman, denying (for reasons unknown), that his old homestead had been the home of the Foster family, and setting forth his reasons for believing that the "house at the Forks of the Road" was the true birthplace of Stephen C. Foster. According to the Pittsburgh Post-Gazette for May 10, 1934, the Kroman letter was what convinced Mr. Ford's attorneys and agents that the "house at the Forks" was the "right house."

On the death of Malcom Leech, in April, 1862, his Administrator, Robert Bell, laid out a Plan of Lots on the Leech property on both sides of the Pittsburgh and Greensburg Turnpike Road (now Penn Avenue). The portion of the plan known as Purport No. 2, containing the Foster-Leech homestead, is shown on "Map G," dated July 12, 1864.

Andrew Kroman, father of Anthony Kroman, on August 9, 1864, purchased the following lots in the Bell plan (see Vol. 177, page 351):

"Lots 3, 4, 5 & 6 in said plan of building lots in the Borough of Lawrenceville in said County of Allegheny fronting jointly one hundred and sixty-seven feet on the Pittsburgh and Greensburg Turnpike Street, and extending back to Denny Street, to wit, Lots. Nos. 3, 4 & 5 each having a front 24 ft. on said Turnpike and said lot No. 6 having a front of 95 feet on said Turnpike and extending back to Denny Street."

The Foster-Leech homestead was located on Lot No. 6 of the Bell plan (not to be confused with Outlot No. 6 of the Foster plan). (See Map G.) Lots 7, 8, and 9 of the Bell plan were added to this plot by the next owner, Mrs. Katherine McKee on Oct. 2, 1884, making the full 227 feet frontage on Penn Avenue now contained in this plot.

According to the Pittsburgh Directory of 1859-1860, Andrew Kroman was at that time living across the river in Duquesne, and is listed as an "iron-worker." He was founder of the great Kroman Furnace, which has been called "the cradle of the United States Steel Corporation," and at one time was a partner of Andrew Carnegie.

Therefore, when the Kroman family moved to Lawrenceville in 1864, it was at least 35 years after the Foster family had moved away. Anthony Kroman, according to his son, Charles, was born in 1850; he was then 14 years old when his father purchased his property in Lawrenceville. Anthony Kroman lived there until 1881.

Following is a copy of Mr. Kroman's entire letter. I have numbered the paragraphs for discussion at the end of the letter.

*Plan of
Building Lots
situated in
the Borough of Lawrenceville
and Peebles Township
laid out for Robert Bell Trustee of
the heirs of Wm. Leach Deed
James S. Devlin sur*

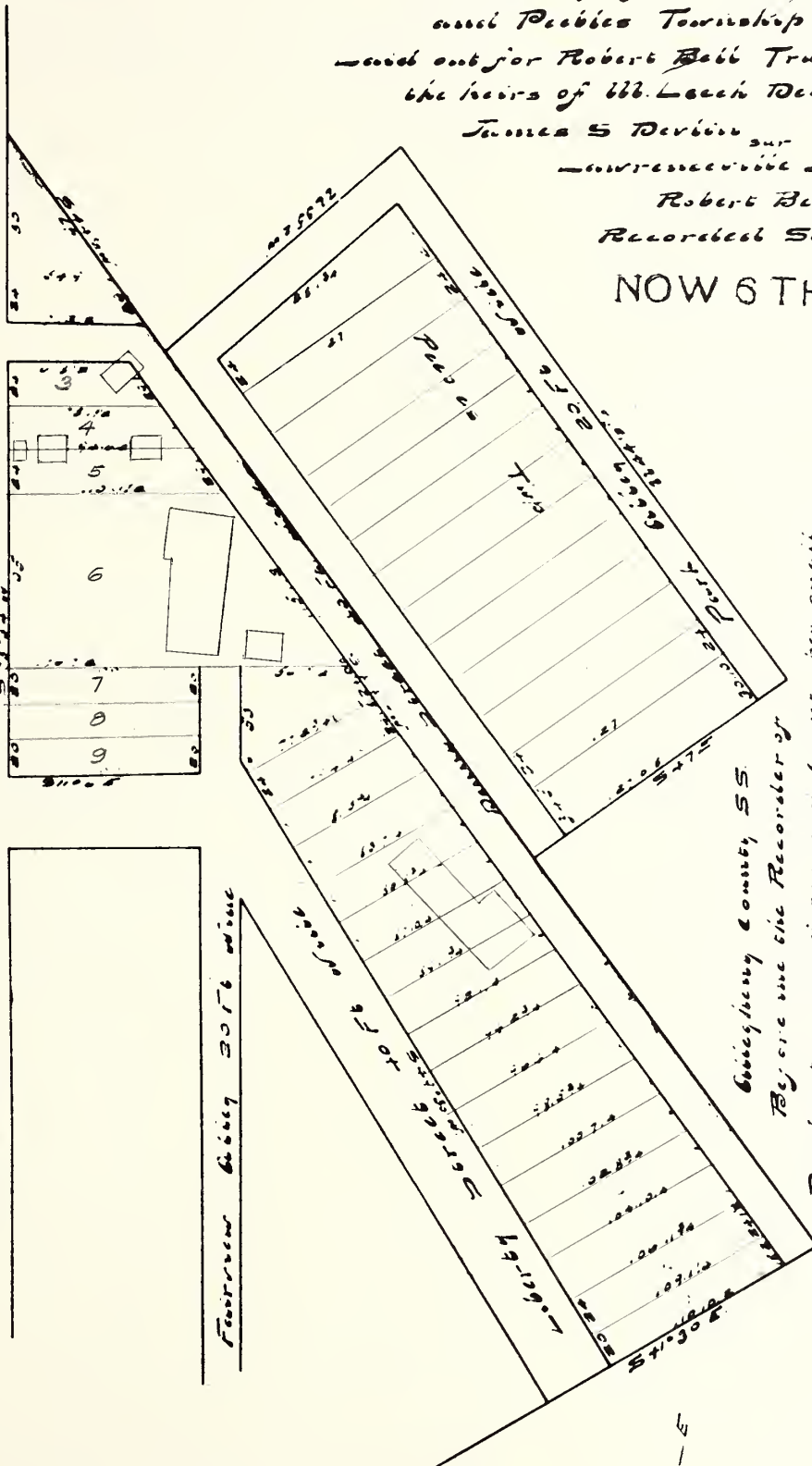
Lawrenceville July 12-1864

Robert Bell

Recorded Sept. 7th 1864

NOW 6TH WARD

Pittsburgh and Greensburgh Turnpike 5016 width



Greensburgh County SS

Before me the Recorder of

Deeds etc. in and for said County personally

came Robert Bell administrator of William Leach deceased one of the

*this plan of building lots situated partly in the Borough of Lawrenceville
and partly in Peebles Township in said County laid out by him as Trustee
of the heirs of said William Leach and approved by the Orphans Court
of said County at the March Term 1864 (in presence) to be his intent
and declared that the same might be recorded as such*

Witness my hand and seal this 7th day of Sept. 1864

John Ross Recorder

per John Ross Secy

Note:

*The line shaded red centre of
Denny Street is the dividing line
between the Borough of Lawrenceville
and Peebles Township.*

Pittsburgh, Pa., Dec. 17, 1927.

Mr. Chas. A. Kloman,
Pittsburgh, Pa.

My dear Son:—

I wish to acknowledge the receipt of the Nov. 1927 number of the *Charette*, which is published by the Pittsburgh Architectural Club, which you have so kindly loaned to me. I am particularly interested in the article of that number having reference, with illustrations, to the Stephen C. Foster Memorial, by Mr. G. M. P. Baird, since that property with its present buildings was the homestead of our family from 1864 to 1881. (The articles Mr. Kloman refers to are in the November and December, 1927, "*Charette*," in Carnegie Library, Pittsburgh.)

Since reading the article by Mr. Baird, I have taken occasion to look up the records of the title in the Recorder's Office in the City-County Building for the reason that some of the statements contained in Mr. Baird's article will not agree with my recollections of the property.

(1) I find the following to be the record of title to the property beginning with the ownership of Wm. B. Foster, viz:—From Wm. B. Foster to Bank of United States, N. Biddle, President 2 acres, one rood and 43.59 perches.

(2) By Bank of United States to Malcom Leech, Dec. 4, 1835, see Vol. 49, page 647. By Robt. Bell, Administrator of Malcom Leech to Andrew Kloman, my father (not Anthony Kloman). Deed Book Vol. 177, pages 351 to 354 inclusive, recorded Oct. 6th, 1864, in which Vol. is included the plat (copy herewith inclosed) as the property purchased by Andrew Kloman and consisting of about $\frac{3}{4}$ of an acre.

(3) On that $\frac{3}{4}$ acre tract was located a dwelling consisting of a three story brick building, *on the western side of the brick building* was located a *frame one-story four-room cottage* which was replaced in 1865 by Andrew Kloman by the present two story wing, but not on the foundation of the *old frame cottage*, since the old foundation was totally inadequate for the brick building; the frame cottage stood on a knoll probably 6 feet higher than the present elevation, and was graded to suit the requirements of the new brick wing. The present Mansard roof was also placed on the three-story brick building, making it a four story building.

(4) The water spring referred to by Mr. Baird was located at the bottom of a ravine about on the line of lots number 3 and 4 (Mr. Kloman here refers to lots number 3 and 4 of the Robert Bell plan, laid out on original Outlot No. 9 by Robert Bell in July, 1864). *There was no spring house there at that time nor was there any trace of a spring house ever having been there.* My father Andrew Kloman had the spring renovated by placing stone slabs on edge on the four sides of the spring basin. A stone wall enclosing a space about 10 ft. x 15 ft. and 12 ft. high with the spring located in the northeast corner; and on top of the stone wall was placed a one story frame spring house. The ravine was then filled up to its present level with the material obtained by grading *the knoll where the frame cottage had stood*, as above stated. The overflow from the spring was carried thru a pipe to the opposite side of the Greensburg turnpike, where it supplied several families with water.

(5) The remainder of the 2 acres, 1 rood, 43.59 perches is bounded by the present named streets, viz.: Ligonier on the eastern end, also Ligonier on the south side, Penn Avenue on the north side and the west end by a line on the eastern end of a plot 100 feet front on Penn Avenue. and extending back 287 $\frac{1}{2}$ feet; on that plot is a two-story frame cottage, a very much better dwelling than the one that had been on the Malcom Leech plot, and which my father Andrew Kloman removed to make room for the present wing to the now four story brick building (See plat enclosed).

(6) It was generally understood, and so related to me by several old residents of Lawrenceville, that when Wm. B. Foster sold the 2 acre, 1 rood, 43.59 perches to the Bank of the United States, he reserved the 100 ft. by 287 $\frac{1}{2}$ ft. tract for the reason that it contained the 2 story frame cottage as above stated, which was the Foster home, and was undoubtedly the White Cottage alluded to by Mr. Baird.

(7) Among the old residents of Lawrenceville who pointed out that cottage to me as having been the Foster home was Mr. Jas. B. Young of the old Roll Foundry of Jas. B. Young & Co., also he was President of the Lawrenceville Savings Bank (now the Pennsylvania National Bank) indeed the cottage referred to is directly across Penn Ave. from the Bank.

Mr. Young was born and raised in that immediate neighborhood, and at the time I refer to he was probably 50 years of age; the time at which he made the above named statement was 1866. I was then 16 years of age and had just at that time begun making my first savings deposits in Mr. Young's bank.

(8) Since writing the above I have received the loan of your Dec. 1927 copy of the "*Charette*" in which I have read Mr. Baird's second article relating to the Stephen C. Foster Memorial, and in which he relates certain incidents that are supposed to have occurred during a visit of Mr. Morrison Foster, a brother of Stephen C. Foster to Pittsburgh in 1901. It appears that on that occasion Morrison Foster was taken to the cottage at the fork of the roads which was then reputed to be the original old White Cottage, and that he failed to recognize any familiar landmark or anything of a familiar nature whatever that would remind him of his boyhood years at that place. It seems, according to the further account, that he was then taken to the residence on Penn Ave. opposite 36th St. now known as the Stephen C. Foster Memorial. At that place, he also failed to find any familiar landmark until he was taken to the springhouse *where he also failed to find anything of a familiar nature* (this phrase does not occur in any newspaper accounts of Morrison Foster's visit.—E.F.M.) until he happened to glance at the ceiling where he discovered certain marks on said ceiling which he recognized as having been placed there when he and his brother Stephen were boys. Now that would be impossible for the simple reason that the springhouse referred to was not built until 1866 by Andrew Kloman, my father, fully 25 years after the Foster family had moved to Allegheny City. It is also stated in that same article by Mr. Baird that Morrison Foster was taken to one of the windows of the old residence, where he obtained a "River view" (the Allegheny river) and that view brot back to his memory

Paragraph numbers and italics are mine.—E.F.M.

certain recollections of his boyhood days in that home. Now all of that is simply impossible for the reason that the space between Penn Ave. and the Allegheny River, over $\frac{1}{2}$ mile, in 1901 was built up with a solid mass of buildings, and unless Morrison Foster was gifted with the power of X-ray vision, he would utterly fail to get a view of anything near the Allegheny River from the point of view where he was supposed to be standing at that time. After reading Mr. Baird's article in the Dec. number of the "Charette," I decided to pay another visit to the old homestead, now the Stephen C. Foster Memorial, which I did on Tuesday, Dec. 27, 1927, and on that occasion I had the good fortune to meet with Mrs. Welsh, Stephen C. Foster's daughter, also Mrs. Rose, the daughter of Mrs. Welsh, and who is therefore the granddaughter of Stephen C. Foster.

(9) I had the two copies of the "Charette" with me on that occasion and called the attention of the two ladies to some of the statements contained in the Dec. number especially those having reference to the visit of Mr. Morrison Foster to Pittsburgh in 1901, and particularly that one referring to Morrison Foster having obtained a river view from one of the windows of the old mansion. Mrs. Rose was visibly amused by that statement, and to quote her exact language in reply to that she remarked: "Why if he stood on the top of the Mansard roof of the four story building he could not get a river view even from that elevation, the intervening space is too solidly built up." I very much fear that Mr. Baird has been imposed upon by some person giving him unreliable information.

(10) In a further conversation with those two ladies, Mrs. Welsh stated that she was caused to believe that the old cottage which formerly stood on the Leech property, now the Foster Memorial, was really the original home of Wm. B. Foster, and that her father Stephen C. Foster was born in that cottage; that belief was due to a remark of a Mrs. Lynch, quite an old lady, and now residing in Thornburg, who stated to Mrs. Welsh that in her girlhood years she had lived directly across the pike from the Foster cottage, and she was then told that the Foster family had resided there, and that the old cottage was the birthplace of Stephen C. Foster. But quite recently Mrs. Welsh had occasion to change her mind, due to the fact that she discovered that the place where Mrs. Lynch had lived was at a point on the Greensburgh pike, between the present 34th and 35th Streets. Since then Mrs. Welsh says she has good reason to believe that the present old cottage *near the fork of the roads* was in reality the Foster home, and to further confirm that view a copy of an old (11) picture of the White Cottage was shown to me by Mrs. Rose, and then I called the attention of the two ladies to the location of the spring house on the copy of that old picture, showing plainly that the springhouse is located in the northwestern corner of the property, whereas the springhouse on the Leech property is on the opposite corner; the southeastern. I am enclosing herewith the copy of the print given to me by Mrs. Rose. The names and numbers of streets with point of compass in pencil are mine.

I am returning the several copies of the "Charette" which you had kindly loaned to me with my thanks.

Sincerely, your father,

(signed) A. C. KLOMAN.

An Examination of the KLOMAN AFFIDAVIT divided into paragraphs. Numbers on paragraphs and italics are mine.—E. F. Morneweck.

(1) There is *no record* in the records of Allegheny County, or anywhere else, of a transfer by Wm. B. Foster to the Bank of the United States of a tract measuring "2 acres, one rood and 43.59 perches."

(2) A sale by the Bank of the United States to Malcom Leech, Dec. 4, 1835, is duly recorded in Vol. 49, page 647, but *it does not pertain to the property which Mr. Anthony Kloman is discussing*. It pertains to property *across the turnpike* from the property purchased by Andrew Kloman from the Administrator of Malcom Leech. It covers the sale of "All those contiguous *Outlots* marked in the Plan of Lawrenceville Numbers 22, 23, and 24 . . . containing in the whole *Two Acres, One Rood and 43.59 perches* more or less, and being part of the same property which was conveyed to The President, Directors and Company of the Bank of the United States by Deed from Wm. Lecky, Sheriff of Allegheny County, bearing date the 6th May, 1826, recorded in Book H2." (See Map "E," Robt. McGowin's 1847 copy of 1815 Map.)

The Foster-Leech homestead, purchased by Andrew Kloman, stood on Outlot No. 9, which originally measured *4 Acres, 3 Perches*. When Mr. Malcom Leech died, his Administrator, Robert Bell, laid out a plan of lots on what remained of Original Outlot No. 9, which was called the Bell Plan (see Map "G"). This plan was drawn up July 12, 1864, and recorded Sept. 7, 1864. The measurements of the plot on which the Bell Plan was laid were *2 acres, 3 roods, and 36 perches*, and this fact is noted in the Deed made out to Andrew Kloman (Vol. 177, page 351). Mr. Anthony Kloman, going through the maze of records in 1927, supposed that the records of these two different pieces of property pertained to the same transaction.

(3) Mr. Anthony Kloman here confirms Mrs. Maria Leech Lynch's statement that Andrew Kloman, after purchasing the Leech homestead, *tore down a one-story four-room cottage* which was located on the *western side of the building* (See Map of Bell plan), and *replaced it with brick*. Being only 14 years old when his father bought the Leech property in 1864, Mr. Anthony Kloman did not realize that the old frame wing torn down by Andrew Kloman in 1865 was the main part of what had been the homestead of William B. Foster many years before Anthony Kloman was born, and was not only the birthplace of Stephen Collins Foster, but of six other Foster children. There are very few of us, moving into an old house, who can speak with authority of just who was and who was not born in that house *thirty-eight years before!* Especially if we had not the slightest acquaintance with that family!

Mr. Kloman states that the brick wing erected by his father was not placed on the foundations of the frame building, as they were "totally inadequate." Be that as it may, the *frame wing* shown on the Bell plan (July 12, 1864) Map G, which shows the house *before* it was sold to Mr. Kloman, and *just where and as left by Malcom Leech*, measures by scale 50 ft. width x 30 ft. depth, on the *map recorded* in the *County Building*. The brick wing with which Andrew Kloman replaced it, and which is standing there at the present day, measures about 35 ft. in width (including the bay-window)



The Stephen C. Foster Memorial Home. The circular pathway, following the course of the old driveway, can be seen in this picture.

Approaching the Stephen C. Foster Memorial Home from the West up Penn Avenue. The sloping lawn, with the course of the original driveway as described by Eliza C. Foster, leads up to the house. The wing of the brick mansion stands where the original "White Cottage" stood.



Another view of the large lawn and driveway as one approaches from the West.

Brick houses in the background face on Ligonier Street.

and about 30 ft. in depth. It is doubtful that the frame cottage stood on ground *six feet higher* than the brick house built close beside it by Malcom Leech. Six feet is pretty high. Two or three feet is likelier the depth of the grading done by Andrew Kloman. However, we shall not dispute this point with Anthony Kloman, who was there, and was aged 15 years in 1865.

(4) There is ample contemporary documentary evidence to show that there was a spring and a springhouse on the Foster-Leech-Kloman property from as early as 1816. *The Spring* is plainly marked on the Patterson map of 1816 (W. Penna Historical Society has this map); the source of the spring is plainly shown on the Foster map of Lawrenceville dated 1815-1816. Eliza Foster, Stephen's mother, mentions the "cool Springhouse" on the "Eastern Side of the White Cottage" in her manuscripts covering a period between 1818 and 1821. Mrs. Maria Leech Lynch distinctly remembered the large springhouse at her grandfather's home in her time, 1847 to 1862; Morrison Foster remembered the location of the springhouse, and found it where he had remembered it. The springhouse is plainly shown in the old painting made of the White Cottage by Mr. Miller in 1828.

It is quite possible that the old wooden superstructure needed repairing in 1866. It is very doubtful that young Anthony Kloman knew where the old timbers ended and the new ones began.

(5 and 6) Not by any stretch of measurements could a "2 acre, 1 rood and 43.59 perch" tract which contained the Kloman residence, be bounded on the western end by a 100 x 287½ ft. lot that contained the "house at the Forks of the Road!"

Original Outlot No. 9 contained *more than 4 acres*. Returning to the neighborhood in 1927, Mr. Kloman entirely overlooked the *Scott property*, Outlot No. 8, located on the Turnpike between Outlot No. 9 and Outlot No. 7, *on which the house at the Forks of the Road was built*. Outlot No. 8 was sold to George Scott by Wm. B. Foster in 1816, and remained intact in the Scott family until 1866 (See Maps B, C, D, E, F, and H). It contained 1 acre, 3 roods, and 36½ perches.

The "two-story frame house" mistaken by Mr. Kloman for the Foster homestead, could not even have been the house at the "Forks of the Road." It might have been a house built on the lower end of Outlot No. 9 by Malcom Leech, or someone he sold a lot to.

There is *no record of the reservation* by Wm. B. Foster of a "100 x 287½ ft." lot, anywhere to be found in the records of the transactions between Wm. B. Foster and the Bank of the United States. When a mortgagee reserves a 100 x 287½ ft. lot out of a mortgage foreclosure, I believe it is generally the custom of Banks to at least make a note of it. Wm. B. Foster lost the whole Southern half of his property to the Bank on May 6, 1826. No such lot ever was reserved "because his house stood on it," or for any other reason.

(7) The Lawrence Bank was established in 1866, approximately *36 years after* the Foster family had moved away from Lawrenceville. Mr. W. W. Young was President, and Mr. James B. Young was a Director. Mr. James B. Young is quoted by Mr. Kloman as an authority, but Mr. Kloman does not state that Mr. Young was acquainted with the Foster family when they lived in the "White Cottage."

Mr. Kloman states "indeed the cottage referred to is directly across Penn Avenue from the Bank." Indeed it is, or was! But Mr. Kloman does not explain how it could be directly across the street from the Bank, and also bounded directly on the East by a tract of "2 acres, 1 rood and 43.59 perches" on which was located the house that had been Mr. Kloman's old home, *5 acres away!*

(8) Referring to Mr. Kloman's comments on Morrison Foster's visit to the McKee Mansion on March 21, 1901:

First, Morrison Foster in 1901, did not have to be "taken" anywhere. He was entirely capable mentally and physically, and went wherever he wanted to go alone and unassisted. He lived only a short distance away—across the river at 1509 Federal Street, Allegheny. He was accustomed to coming to Pittsburgh practically every day in the conduct of his business. Although 78 years of age, he used the street-cars daily, and transferred from one to the other without the slightest difficulty.

The following estimate of Morrison Foster in 1902, is contained in a letter to me dated April 16, 1936, from Attorney Robert T. M. McCready, who was our next door neighbor when we lived in Edgeworth, Pa., in 1902 and 1903. Mr. McCready still resides in the same location, and has his offices at 2008-2014 Union Bank Building, Pittsburgh, Pa.:

"I have distinct and pleasing recollections of many interesting conversations with your father, a man of fine personality and strong intellect."

Second, the original account of March 22, 1901, does not say that Morrison Foster "obtained a view of the river"—it states that "he looked out one of the large room windows *toward* the Allegheny River"—which is quite different. However, this is the same sort of quibbling indulged in by Mr. Ford's attorney, Charles T. Newton, in his so-called research work, so we will assume that what is meant is that Morrison Foster did see the river.

Now, unless Mr. Anthony Kloman were "gifted with psychic powers," it would not be possible for him to know on December 17, 1927, just what Morrison Foster did or did not see from those windows on March 21, 1901, *twenty-six years earlier*. Mr. Anthony Kloman moved away from his home at 3600 Penn Avenue in 1881—*twenty years* before Morrison Foster made his recorded visit there and *forty-six years* before Mr. Kloman wrote this letter to his son Charles.

Unless Mr. Kloman had looked out the window with Morrison Foster on March 21, 1901, or on some date within a few years at least of that day, he would utterly fail to know what Morrison Foster could or could not see. For all anything can be found to the contrary, everyone who was with Morrison Foster on that day, *including Father E. M. McKeever*, accepted Morrison Foster's identification of the McKee place as the location of the Foster homestead, and his rejection of the Catholic Church property at 3414 Penn Avenue, as *final*.

(9) The same can be said of the opinion of the ladies mentioned by Mr. Kloman. Mrs. Welch and Mrs. Rose did not move to the property at 3600 Penn Avenue until 1914. They were not in the least qualified to know what Morrison Foster could or could not see from the front window in 1901.

(Mr. Kloman states that he visited these ladies on Dec. 27, 1927. His letter is dated Dec. 17, 1927. Some typographical error somewhere.)

(10) Contrary to anything Mrs. Marian Foster Welch might have been led to believe, Mrs. Maria Leech Lynch, in her letter of March 13, 1915, to Mr. John C. Slack, definitely states that her father, Joseph S. Leech's house, was located directly across the Turnpike from her grandfather, Malcom Leech's residence. On Map F, Robert E. McGowin's 1852 Map of Pittsburgh, the exact house in which Mr. Joseph S. Leech lived can be found drawn in on a plot marked "Malcom Leech," on the north side of the Turnpike Road, opposite a house also marked Malcom Leech on the South side of the Turnpike Road, the latter being the Foster-Leech residence on Outlot No. 9. After purchasing Outlot No. 9 from the Bank of the United States, Mr. Malcom Leech also purchased the property across the Turnpike, Outlots 20, 22, 23, 24 and 25. Robt. McGowin's 1847 copy of Wm. B. Foster's map (See Map E) shows Outlots 20, 22, 23, 24 and 25, a re-division of Outlots 20 and 21 on the old 1815 Map. Malcom Leech purchased the large Outlot No. 20 on July 16, 1828 (Vol. 37, p. 26); Outlot 25, (Vol. 37, p. 21); Outlots 22, 23 and 24, on Dec. 4, 1835 (Vol. 49, p. 647). His son, Joseph S. Leech's house was built directly across the Turnpike, approximately on the lotline of Outlots 20 and 22 (see Robt. McGowin's 1852 map, Map F), in the place where Mrs. Maria Leech Lynch, in her letter to Mr. John C. Slack, stated her father's house stood.

Joseph S. Leech died on September 13, 1862, shortly after his father, Malcom Leech. Maria Leech was one of the minor heirs for whom Robert Bell was named administrator. She did not live in a house between 34th and 35th Sts. during her grandfather, Malcom Leech's lifetime, as Mrs. Welch had been led to believe, but in her father's house directly across the Turnpike Road from what is now the Stephen C. Foster Memorial Home, 3600 Penn Avenue.

(11) I do not know where the picture of the "White Cottage" which Mrs. Rose is purported to have shown to Mr. Anthony Kloman could have come from. The original painting by Mr. Miller shows the springhouse in the lower left-hand corner of the picture, or in a northeasterly direction from the Foster homestead, and so does the reproduction of this painting in Morrison Foster's "Songs and Biography of Stephen C. Foster." All of the contemporary maps that show the William B. Foster spring, indicate that the springhouse in the painting is in the exact spot where it ought to be.

* * *

VIII. THE FORD AFFIDAVITS

With the passing of the years, so much confusion had arisen and such a vast amount of misinformation had become attached to both the Foster and Toman homesteads, through mistakes unintentionally made by well-meaning people, including members of the Foster family, that we expected, when the highly-trained, supposedly experienced research workers employed by Henry Ford undertook their investigation, they would sift every item of evidence carefully, trace back to its source every story that seemed doubtful and eliminate everything that caused confusion, or that they found

to be contrary to contemporary records and indisputable facts.

Instead of bonafide investigators sincerely looking for the truth, we found a group of Publicity Promoters, headed by Mr. Charles T. Newton, whose sole concern was to "boost" Greenfield Village and keep the tourist trade coming in. They had already purchased the legendary "birthplace" on the flimsiest of hearsay, and were systematically engaged in further muddying the water by seizing on every mistake they could find that bolstered up the house they had bought, augmenting it with trumped-up history and an imposing array of "Affidavits," and building it all up into a shallow, but, to the uninformed public, plausible story in support of the "Stephen Foster Birthplace Setting" they had been planning for Greenfield Village for several months, and had no intention of modifying or abandoning. After the irrefutable contemporary records, that could not be talked off, were brought to the attention of the Ford agents, statements appeared in the Pittsburgh papers attributing picayune political motives to those members of the Foster family who refused to ignore these records and align themselves on what they were pleased to call the "Ford side."

With such an investigation as this, Mr. Henry Ford expressed himself to the writer as being perfectly satisfied.

Mr. William J. Cameron's radio address of July 4, 1935, consists of the same *studied misrepresentation*, and of such stuff is a history of "Stephen Foster and the White Cottage" contained in a little blue-and-gold souvenir booklet presented to the guests at the dedication ceremonies on July 4, 1935.

The writer has not been successful in finding out the name of the author of this booklet. Repeated inquiries of Mr. William A. Simonds, editor of the Ford advertising paper "Ford News," and curator of Greenfield Village, have elicited no reply. Mr. Fred L. Black, prominent in all Greenfield Village affairs, tells me he "does not remember who wrote it." Says Mr. Black: "Many of those things are the result of the effort of several different people."

This Greenfield Village history of Stephen Foster's family and birthplace is obviously just one of "those things"—and I do not wonder that no one from Greenfield Village wants to own it. It is a compilation of half-truths, distortions and outright falsehoods that few persons would care to attach their names to.

With the exception of several newspaper articles, all the records shown in the preceding pages had been brought to the attention of Henry Ford and William J. Cameron by Mr. Ford's own attorney, Mr. Clifford B. Longley, in ample time to prevent an erroneous presentation of this house to the public. But in the booklet that was distributed to the guests on July 4, 1935, and has since been given to other persons, not one of William B. Foster's authentic maps is mentioned. Not a word of testimony from Eliza C. Foster, mother of Stephen Foster, or from his brother Morrison, concerning the location of the White Cottage, appear in the Ford history. The name of Toman never occurs in this history of a house built by William Toman. That the writer of the pamphlet was aware of the existence of all of these records is evidenced by the meticulous care he takes to avoid mentioning them. In preparing a history of either house, it would have been impossi-

ble, even for a Greenfield Village boondoggler, not to stumble onto at least one of these records.

Mr. Henry Ford's history of "Stephen Foster and the White Cottage" undoubtedly was what is known as a "tough assignment."

Compare the authentic, contemporary records that we have just discussed, with the following example of "title-examining" prepared in the office of Greenfield Village, *after a year's research*.

From the Ford pamphlet:

"The history of the house is brief and inglorious. Save for its being the reputed birthplace of an American genius of song, and now restored as a monument to his memory, its story is without incident. Erected about 1815, it was the home of the Foster family, probably until about 1832 or 1833. Although it was still the family home at the time of Stephen's birth in 1826, unfortunately it had passed from the ownership of Foster's father, for, as the records show, the mortgage on the house had been foreclosed by the Bank of the United States just two months before Stephen's birth. But for six years thereafter the Foster family continued to live there, until they moved to Allegheny City. The house then passed from hand to hand until about 1863, when it was acquired by Mr. Thomas Howard, who engaged one Davison, a nearby carpenter and contractor, to make some alterations in the place. George S. Davison, formerly an executive of the Gulf Refining Company, well remembers his father's work on the house. He says that the enclosed stairway was changed into an open one, and that a long dormer was built into the roof, front and rear, making a second story room that paralleled the lower hallway. When Mr. Ford was investigating the house, he found the place where the enclosed stairway ascended and he has now restored it to its original condition. The dormer was no part of the original house and seriously detracted from its grace of appearance: it has been removed and the roof restored as the earliest picture of the house showed it to be."

(We have already pointed out the absence of veracity in the foregoing statement regarding the roof of the Ford purchase.)

Although a number of reliable residents of Pittsburgh, and several Foster connections (not named Foster, however), have furnished Henry Ford with "Affidavits" to the effect that they had "Always been told" that the little cottage at the Forks of the Road was the old Foster homestead, it must be borne in mind that the William B. Foster family moved away from Lawrenceville *not later than 1829*. Not one item of this hearsay testimony, however sincere and well-meant, can be traced back to some person who knew the Foster family *when they were living in Lawrenceville*. Of course, the writer can judge only from those statements which were published in the Pittsburgh papers, notably from Mrs. R. M. Hamilton, George S. Davison, Joseph Vilsack, Mrs. Georgiana Singleton Ross, and certain descendants of Stephen Foster's "in-laws" who were quoted to me by Henry Ford and his representatives when I talked to them in Pittsburgh. None of these persons was familiar with the early history of the Foster family in Lawrenceville, and each one's testimony is nothing more than another hearsay repetition of the legend attached to the "house at the Forks of the Road."

The writer has seen no evidence from any of the "one hundred members of pioneer Pittsburgh families who aided Mr. Ford in proving the authenticity of his

purchase," who had any actual knowledge of where William B. Foster built his homestead in 1814. The majority of the Affidavits secured by the agents of Henry Ford came from persons who never laid eyes on a member of the original Foster family in their lives, and whose parents or grandparents did not move into the Lawrenceville district until 40 years or more after the Foster family moved away.

The testimony of Mrs. Jessie W. Rose, granddaughter of Stephen C. Foster, to the effect that her grandmother, Mrs. Matthew Wiley, (whose first husband was Stephen C. Foster), frequently pointed out, in the 1890's, the cottage at the Forks of the Road to her grandchildren as the Foster homestead, and the "birthplace" of their grandfather, Stephen Foster, has been greatly emphasized by Henry Ford and his agents, and played up extensively in the booklet we have just discussed.

Mr. Ford's history book neglects to tell us that Mrs. Matthew Wiley never knew her first husband's family when they lived in Lawrenceville. The Foster family moved away from there approximately the year she was born, which was 1829.

Mrs. Wiley was the daughter of Dr. Andrew N. McDowell. When Stephen C. Foster was born on July 4, 1826, in the "White Cottage," Dr. McDowell and his family were living in Meadville, Pa., where he practiced medicine for a short time, later removing to Pittsburgh to a house on lower Penn Avenue. There his daughter Jane was brought up. The Foster family settled in Allegheny not later than 1832, and were living there when Stephen Foster and Miss Jane McDowell were married on July 22, 1850.

There is not an item of evidence to show that Mrs. Wiley had any definite knowledge of the location of the original White Cottage, or that what she told her grandchildren in the 1890's was anything more than a repetition of the neighborhood legend, or her own mistake, made with the best of intentions.

The Ford pamphlet, mentioned before, makes the assertion that *Stephen Foster himself* frequently pointed out this house to his wife as his birthplace. This 1935 hearsay claim is not supported by a single item of credible testimony.

When Mrs. Wiley visited Lawrenceville with her grandchildren, the old Toman cottage at the Forks of the Road was the only white frame house in the neighborhood that bore a resemblance to the oil painting of the Foster homestead, with which Mrs. Wiley was familiar, or to the sketch of this painting in Morrison Foster's "Songs and Biography," published in 1896. The brick wing on the McKee mansion had long since replaced the frame structure where Stephen Foster, and his brothers and one sister, Henrietta, were born. At the time the frame wing was torn down and replaced with brick by Mr. Andrew Kloman, Mrs. Stephen C. Foster was living in Greensburg, Pennsylvania.

When Mrs. Wiley, (who was Mrs. Stephen C. Foster), pointed out the cottage at the Forks of the Road as the old Foster homestead, she would have done so without the least intent to deceive anyone. It is no reflection on the integrity of Mrs. Wiley to suggest she would be far more likely to be mistaken in the location of the real Foster homestead than William B. Foster, Sr., Eliza C. Foster, and Morrison Foster.

The Ford pamphlet extensively quotes a grand-nephew of Stephen C. Foster's, who also tells Mr. Ford that *his* grandmother, (widow of Stephen's brother, Henry B. Foster, who died in 1870), always used to point out the Ford purchase to *her* grandchildren as the Foster homestead, "indicating," the Ford pamphlet says, "that it was not merely as the birthplace of Stephen Foster that the old cottage was known and remembered by the family, but *as the birthplace of the other Foster boys*. It was part of the Foster family history," says Mr. Ford's historian.

This claim, based on a statement *made in 1935* by a descendant of Henry B. Foster's, is *unsupported by any item of evidence from the tongue or pen of Henry B. Foster, or any other "Foster boy."*

If it was "part of the Foster family history," the Foster family waited until July 4, 1935, to be so informed by the historians of Greenfield Village.

The following extracts from Henry Ford's history of "Stephen Foster and the White Cottage" reveal how far from the truth an expert can wander, and yet, with fair words and flattering tributes to Stephen Foster, give an impression of benignity and altruism.

"On some grounds, the removal of the house from its original site may be regretted. But when it is considered that the condition of the structure had discouraged all previous attempts to restore it as a memorial because of the large expense involved and because its small size made it unsuitable for museum purposes; when it is considered that the building was always in danger of being torn down for real estate purposes; and when it is further considered that Stephen Foster's fame belongs to the entire country and that *the preservation of his birthplace can be definitely assured* in the Historical American Village which Mr. Ford has established at Dearborn, its removal and preservation is *an act of piety* toward Foster's memory."

"It is refreshing to see the disappearance of the general neglect which Foster's name endured for so long a time. Everyone sang the songs; few gave a thought to the man or his history. But that neglect has now been handsomely atoned for. The statue in Highland Park, Pittsburgh; 'The Old Kentucky Home,' at Bardstown, Kentucky; Mr. Lilly's lovely Foster Hall in the apple orchard at Indianapolis; *the Foster Memorial Home of the City of Pittsburgh, which is the old Klonan house that stands on land that once was part of the original farm owned by Stephen's father; the Birthplace, now at Greenfield*; and the new memorial sponsored by the Tuesday Musical Club of Pittsburgh, to which Mr. Lilly has been a generous contributor, and the site of which is the University of Pittsburgh—all these give eloquent testimony to the desire of many Americans to render due honor to Stephen Foster."

The foregoing statement regarding the Foster Memorial Home of the City of Pittsburgh, while literally truthful, reveals a deliberate attempt to misrepresent its history.

And for a most precious specimen of unvarnished "hokum," consider the following paragraph from Mr. William J. Cameron's dedication address on July 4, 1935: (For full speech, see Ford News, August, 1935).

"It (the Ford exhibit) seems to be at home on its green slope overlooking the woods and water—and already it begins to speak to its visitors of that honest time when America was in the making."

Rather, it seems that Mr. Cameron was trying to evoke an odor of sanctity with which to dispel the "ancient and fishlike smell" that pervaded Mr. Ford's charming little "act of piety" even on its Dedication Day!

One piece of evidence that the Ford agents considered important enough to give to the Pittsburgh Press, was, for some reason, omitted from the Greenfield Village history of "Stephen Foster and the White Cottage."

From the Pittsburgh Press, June 27, 1935:

"He (Henry Ford) came to Pittsburgh several times while the house was being dismantled. On one of these trips, he found an old silver flute that had belonged to Foster in a niche in one of the walls."

"Knowing that the flute was Foster's favorite childhood instrument, Mr. Ford was as pleased with this discovery as Foster doubtless was when the flute was first bought for him."

The newspaper account does not tell us whether an "Affidavit" from the infant Stephen was attached to this valuable relic when Mr. Ford found it, or not. Perhaps that turned up the next week at the "Dedication."

Mr. Ford's testimony from Stephen Foster's descendants started out in May, 1934, with the simple and truthful statement from Mrs. Jessie W. Rose, daughter of Mrs. Marian Foster Welch, and granddaughter of Stephen C. Foster, that her grandmother, Mrs. Wiley, had pointed out the "house at the Forks of the Road" to her grandchildren in the 1890's as the old Foster homestead, the birthplace of her first husband. But on July 4, 1935, at the dedication ceremonies in Greenfield Village, we find Mr. William J. Cameron making the following statement to the guests, and over the radio:

"There still survives Stephen Foster's only child, a daughter, Mrs. Welch, of Pittsburgh, now eighty-four years old, *who had this old cottage frequently pointed out to her by her father as his birthplace*. Mrs. Welch would have been present at these exercises, but illness prevented it."

Then the room in which Stephen Foster was born was enthusiastically picked out for Mr. Ford! And the climax was reached when a resourceful Foster relative produced "from storage," where it had been reposing for many years, the actual bed in which Stephen Foster was born, and "generously restored" it to its original setting.

On the day of this celebration in Greenfield Village, Stephen Foster's only daughter, Mrs. Marian Foster Welch, lay on her deathbed in the Stephen C. Foster Memorial Home in Pittsburgh, where she had lived for twenty-one years. She died five days later, on July 9, 1935.

When Stephen C. Foster left Pittsburgh in 1860 with his wife and daughter Marian, the latter was nine years old. Although Mrs. Foster and Marian returned to Pittsburgh frequently after they moved to New York, there is no record that Stephen Foster ever returned again. Therefore, if Stephen Foster "frequently" pointed out this house to his daughter as his birthplace, *it was when she was nine years old, or less.*

If, in her enfeebled mental and physical condition, when her mind was highly susceptible and responsive to suggestion, Stephen Foster's aged daughter, Mrs. Marian Foster Welch, told Henry Ford and his representatives that Stephen Foster himself had pointed out

the Ford house to her as his birthplace and childhood home, then her 1935 statement does not agree at all with a newspaper interview published twelve years ago in the Pittsburgh Gazette Times, January 10, 1924. This newspaper article was in Mr. William J. Cameron's desk on the day the Ford house was dedicated as the "Birthplace of Stephen C. Foster."

From the Pittsburgh Gazette Times, January 10, 1924:

"Memories of her father, Stephen C. Foster, in the happy years when he lived in Pittsburgh and she as a child played at his knees, came back clearly yesterday across the span of years to his only daughter, Mrs. Marion Foster Welsh, aged 72, in the Foster Memorial Home, 3600 Penn Avenue.

"Bright-eyed, and with glowing face, she told of the many kindnesses which she and her mother received from him in spite of the difficulties which he was finding at the time in marketing his compositions.

"... She spoke of the controversy as to the correct location of the old Foster homestead where her father was born.

"All the records that I have been able to find," she said, "show that this was the spot where the old home stood. It was the only house in this district at the time, and the fields sloped from the house to the Allegheny river."

* * *

IX. CONCLUSION

No member of the Foster family could be so ill-natured as to take exception to any worthy memorial set up to honor our distinguished relative, Stephen Collins Foster. We are exceedingly grateful to the many good friends of Stephen Foster who have cared enough for him and for his beautiful melodies to establish such memorials. In 1900, the Pittsburgh Press, under the leadership of Mr. Thomas J. Keenan, raised funds to erect in Highland Park a beautiful statue of Stephen Foster carved by Giuseppe Moretti. In 1914, the late Mr. James H. Park, purchased the authentic site of Stephen Foster's birthplace, at 3600 Penn Avenue, and presented it to the City of Pittsburgh as a Foster shrine. In recent years, Mr. Josiah K. Lilly, of Indianapolis, has brought together the finest collection of Stephen Foster manuscripts, first editions, and heirlooms in the world, and it is undoubtedly due to Mr. Lilly's untiring efforts that widespread interest in Foster's melodies lately has been revived. The University of Cincinnati has established a Stephen Foster Room; the State of Kentucky maintains as a Shrine the old Rowan mansion, "Federal Hill," at Bardstown, under the title "My Old Kentucky Home." (The head of the Rowan family, Judge John Rowan, was a cousin of Stephen Foster's father, and many members of the Foster family, including Stephen, were entertained under the hospitable roof of "Federal Hill" between 1828 and 1853.) A splendid new Foster Memorial in Pittsburgh is now being constructed on the campus of the University of Pittsburgh, from funds raised by the Tuesday Musical Club, and from generous contributions from the late Mrs. Oliver Hershmann, Mr. Josiah K. Lilly, and others. The Civic Club of Allegheny County regularly holds services at Stephen

Foster's grave every January 13th, and has established a fund to keep his grave blooming with flowers in summer and green with ivy in the winter. The chimes of many Pittsburgh churches ring out each year on January 13th with the beautiful melodies of Stephen Foster.

These things we appreciate and respect. But, in our opinion, the whole conduct of Henry Ford and his agents in the slipshod investigation and cocksure exhibition of the house they moved from Pittsburgh, and Mr. Henry Ford's own willingness to use his huge publicity machine to becloud and damage the historic reputation of another man's earlier, honorable tribute to Stephen Foster, render the so-called "Foster" display in Greenfield Village wholly unworthy the recognition of any right-minded, scrupulous admirer of Stephen Foster.

The records back of the Stephen C. Foster Memorial Home, at 3600 Penn Avenue, Pittsburgh, are contemporary, documentary and direct. Each item of word-of-mouth or hearsay testimony supporting these records reverts either to an actual member of the original Foster family, or to someone who knew the original Foster family when they lived in the White Cottage where Stephen C. Foster was born on July 4, 1826.

In 1913, a movement was started by a group of Pittsburgh admirers of Stephen Foster to purchase the Samuel McKee homestead that stood on the site of the White Cottage, and preserve it as a shrine in memory of the composer whose songs they loved. Dr. A. L. Lewin, of Lawrenceville, was amongst these friends who cared enough for the great Pittsburgh composer, to wish to preserve the site of his birthplace. When they came to Mr. James H. Park for a subscription, I understand that Mr. Park offered to bear the entire expense himself, and paid back to the other subscribers the money they had put in.

Although not so stated on the deed of bequest, it was Mr. Park's desire that the descendants of Stephen C. Foster should live in this Foster shrine and make their home there free of charge. When Mrs. Marian Foster Welch (then aged 63) was approached on the subject, she said, (according to the Pittsburgh Sun for June 16, 1914):

"He was a dreamer, and no one understands a dreamer. I certainly would like to have the care of the home where he was born."

On July 9, 1935, Stephen Foster's only daughter, Mrs. Marian Foster Welch, died at the age of 84 in the Stephen C. Foster Memorial Home, the comfortable home made possible to her in her old age through the generosity of Mr. James H. Park. Her son, Matthew W. Welch, and her daughter, Mrs. Alexander Dallas Rose, and her family also have resided there for the past twenty years, with maintenance provided by the City of Pittsburgh.

All honor and credit for "preserving" all that it was possible to preserve of the "Birthplace of Stephen C. Foster" belongs to the unassuming philanthropist of Pittsburgh, the late James H. Park, whose admiration for Stephen Foster was genuine, and who sought no false credit nor publicity for himself.





THE STEPHEN COLLINS FOSTER
MEMORIAL

OF THE

UNIVERSITY OF PITTSBURGH



THE STEPHEN COLLINS FOSTER
MEMORIAL

OF THE
UNIVERSITY OF PITTSBURGH



*A Tribute to the Composer Whose Melodies
Have Become the Heart Songs of
the American People*



Dedicated June 2, 1937

STEPHEN FOSTER DEDICATION COMMITTEE
PITTSBURGH, PENNSYLVANIA



THE STEPHEN COLLINS FOSTER MEMORIAL OF THE UNIVERSITY OF PITTSBURGH

STEPHEN COLLINS FOSTER MEMORIAL OF THE UNIVERSITY OF PITTSBURGH



PITTSBURGH'S tribute to her gifted son, Stephen Collins Foster, has been completed. A structure of stone and steel has been erected and dedicated to the memory of the modest, unassuming composer who wrote songs which have become the heritage, not only of his native America, but of the world. Who has not heard and loved Stephen's *Old Folks at Home*, *My Old Kentucky Home*, *Massa's in de Cold Ground*, and *Old Black Joe*? Who can not sing them? His plantation melodies were intended to portray one race of people, one section of our country, one period in our history, yet through his genius he succeeded in creating songs which have leaped the boundaries of space and time and express universal thoughts and emotions. The best of his sentimental ballads are still sung today: his hauntingly beautiful *Jeanie with the Light Brown Hair*, his tender *Come Where My Love Lies Dreaming* and *Beautiful Dreamer* recall the charm of an age which is past. *Oh! Susanna* and *Camptown Races* are evidence that Stephen possessed a sense of humor and occasionally sang in lighter vein. Altogether, he produced more than two hundred original songs and compositions. When he wrote his finest works, he so combined the qualities of poetry, melody, simplicity, and sincerity that the resulting songs form a remarkable contribution to the music of our nation and of all mankind.

In Stephen Foster, Pittsburgh has an eloquent proof that her contributions to civilization have been spiritual,

as well as material. The thunders of her steel mills have not drowned out the voice of music. Musicians of national and international fame have thrived here.

It is appropriate that the city of his birth, in which his best work was accomplished, should honor Stephen Foster with one of the finest memorials to a composer which has yet been established.

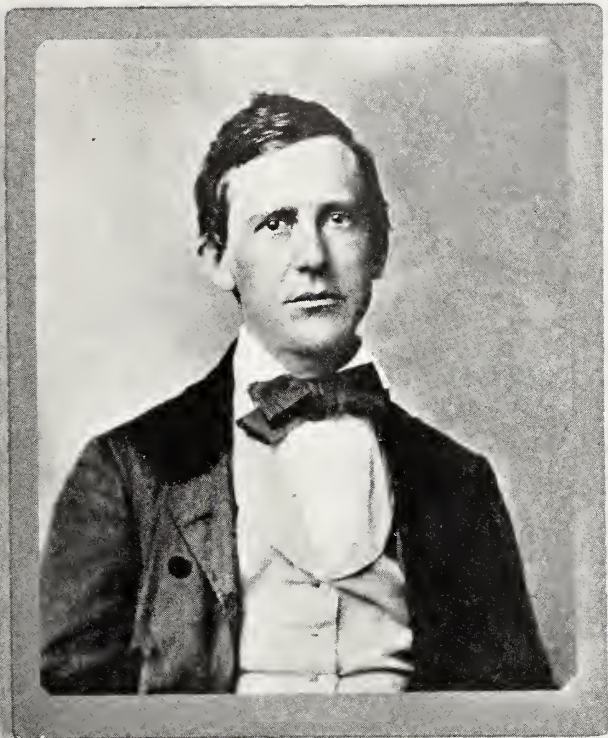
Ten years of conception, planning, financing, and construction are represented in the Stephen Collins Foster Memorial of the University of Pittsburgh. This Memorial is located on the University's Cathedral of Learning Quadrangle, on Forbes Street, facing Schenley Park. It is built in Gothic style, of Indiana limestone, and is designed to harmonize with the soaring idealism of the Cathedral of Learning, which rises above it. Charles Z. Klauder of Philadelphia was the architect.

The idea of a Memorial to Stephen Foster was born in the mind of Mrs. Will Earhart in 1927, when she was the president of the Tuesday Musical Club of Pittsburgh. Realizing that Pittsburghers were singing his songs, and yet were forgetting the man himself, Mrs. Earhart proposed to the Board of Governors of the Club that their organization sponsor the founding of such a Memorial. Her plan was enthusiastically accepted by her associates.

The energy and devotion of Mrs. Earhart and the Tuesday Musical Club have been important factors in the completion of the undertaking.

The University of Pittsburgh soon entered into the project. Through the cooperation of Chancellor John G. Bowman, the University offered a site for the Memorial on its campus and agreed to maintain and operate the building after its completion.

The \$500,000 necessary for construction were raised



STEPHEN COLLINS FOSTER
Born near Pittsburgh, July 4, 1826.
Died in New York City, January 13, 1864.

by the Stephen Collins Foster Memorial Committee under the presidency of Mr. E. T. Whiter, by the University of Pittsburgh, and by the Tuesday Musical Club. Contributions to this fund were received from Pittsburgh citizens, children in the schools, and lovers of Foster's music throughout the state and the nation.

Ground for the Stephen Foster Memorial was broken January 13, 1935, the corner stone was laid June 3, 1935, and the building was formally dedicated June 2, 1937.

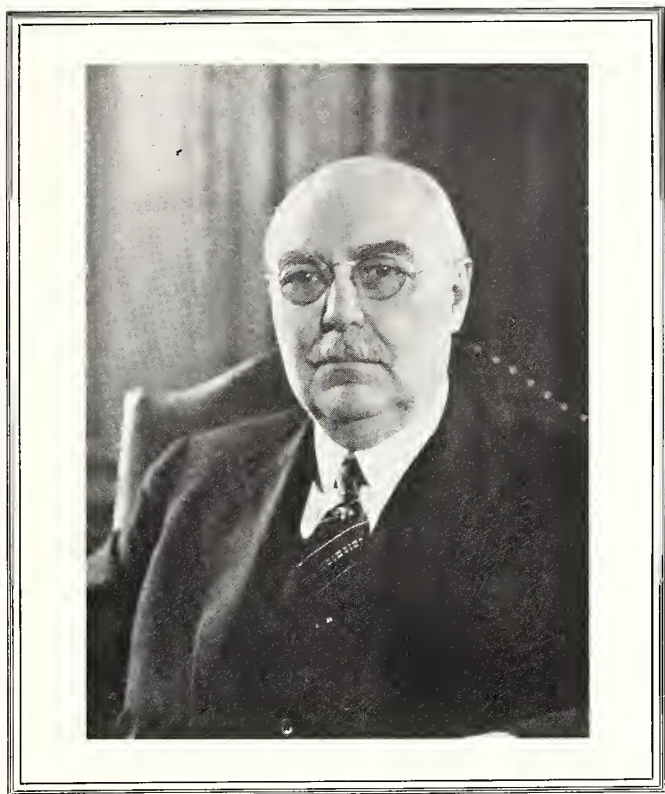
The principal speaker at the dedication was Josiah Kirby Lilly of Indianapolis. Mr. Lilly had for several years been the leading collector of material relating to the life and works of Stephen Foster, and he had given ample evidence of his interest in the Foster Memorial throughout its planning and construction. He had already presented his valuable collection of Fosteriana to the University of Pittsburgh, to be housed permanently in a special section of the Memorial, for view and study by the American people.

As the visitor enters the building through the Forbes Street doors, he finds himself in the spacious foyer. Facing him are the two entrances to the auditorium. Over the entrances are engraved the themes of Stephen Foster's best loved songs: *Old Folks at Home* on the left, *My Old Kentucky Home* on the right.

The auditorium, seating 700 persons, will be used for the concerts, lectures, and dramatic productions to be presented by the University of Pittsburgh, the Tuesday Musical Club, and other groups.

The woodwork and the furnishings in the Memorial were planned by Gustav Ketterer of Philadelphia. The metal fixtures were designed and made by Samuel Yellin of Philadelphia.

Stairs lead from the foyer to the floors below. Here are found a large social room, permanent offices of the



JOSIAH KIRBY LILLY
The founder of the Foster Hall Collection.

Tuesday Musical Club, dressing rooms for musicians, lecturers and actors, and a kitchen.

The left wing of the building is devoted entirely to Stephen Collins Foster. In this wing are located a shrine dedicated to the memory of the composer, and the quarters of the Foster Hall Collection, the largest and most complete assemblage of material relating to his life and works.

On the south wall of the passage leading to the shrine an inscription is engraved:

TO

JOSIAH KIRBY LILLY

this tablet is affectionately dedicated.

As a boy he found comfort and courage
and joy in the songs of

STEPHEN COLLINS FOSTER.

In payment of this "unpayable debt" he
gathered the facts of Foster's life
and of his songs into

THE FOSTER HALL COLLECTION

and gave the Collection in trust to the

UNIVERSITY OF PITTSBURGH

The Foster Hall Collection was established by Mr. Lilly, in Indianapolis, late in 1930.

His love for the music of Stephen Foster was aroused early in his youth. In the 1870's he was living with his grandparents in the college town of Greencastle, Indiana. Serenading on spring evenings was a custom enjoyed by the students of Asbury College (now

De Pauw University). Foster's sentimental ballads formed an important part of their singing. Mr. Lilly has often spoken with much pleasure of his memories of hearing the strains of *Come Where My Love Lies Dreaming*, *Jeanie with the Light Brown Hair*, and *Beautiful Dreamer* floating through the darkness of a warm spring evening, when the college boys were serenading in front of his grandparents' home. At his youthful age, these lovely melodies made a lasting impression. From that time on, Stephen Foster was his favorite composer.

Throughout his active life, Mr. Lilly enjoyed keenly hearing Foster's music sung or played. But it was not until 1930 that he became interested in the collecting of material relating to Foster.

Upon discovering that little was known about Foster's life, and that few definite attempts had been made to collect his works or compile a bibliography, Mr. Lilly set for himself the task of filling this vacancy in the history of American music. With the aid of relatives of the composer, librarians, musicians, dealers, fellow-enthusiasts, and his own staff of research workers, he built up a comprehensive collection of Fosteriana, carefully studied and catalogued. The small granite building in the suburbs of Indianapolis housing the collection was named Foster Hall, and the collection itself soon became known as the Foster Hall Collection.

The Collection now comprises more than 10,000 separate items: original manuscripts and letters; first editions, and early and modern editions of Foster's music; personal possessions of the composer; books; magazine and newspaper articles; pictures and portraits; phonograph records; broadsides; and other material.

The present quarters of the Collection consist of a



FOSTER HALL, INDIANAPOLIS

The first home of the Foster Hall Collection

reception room, an office for the staff, and a storage room on the floor below.

Information about Stephen Foster and his music may be obtained from the curator of the Foster Hall Collection.

The shrine dedicated to Stephen Foster is a room of twelve sides, containing a series of stone arches, delicately carved by Edward Ardilino of New York. The room is lighted by stained glass windows, depicting the themes of the best known Foster melodies. The windows are the work of Charles Connick of Boston.

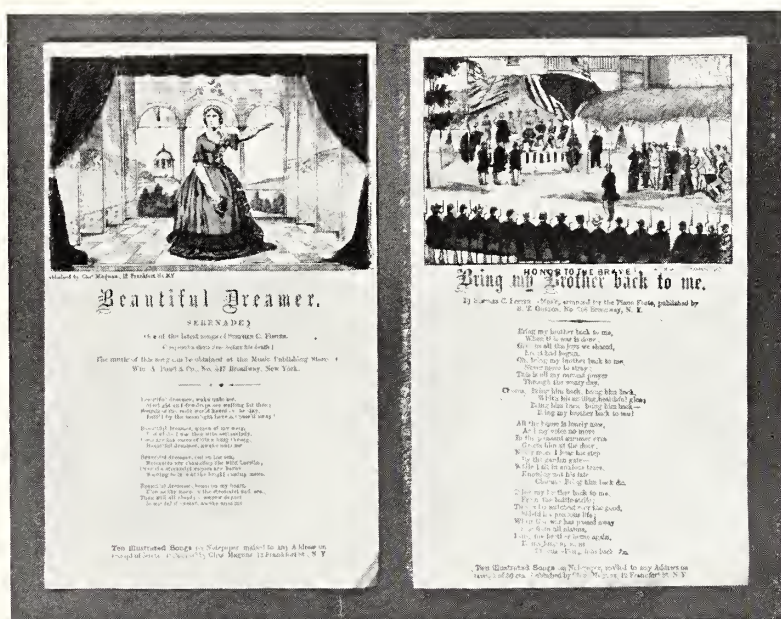
Around the walls of the shrine are displayed facsimiles of the music pages of the first or earliest obtainable edition of every published song, composition,

arrangement, and translation by Stephen Foster so far discovered.

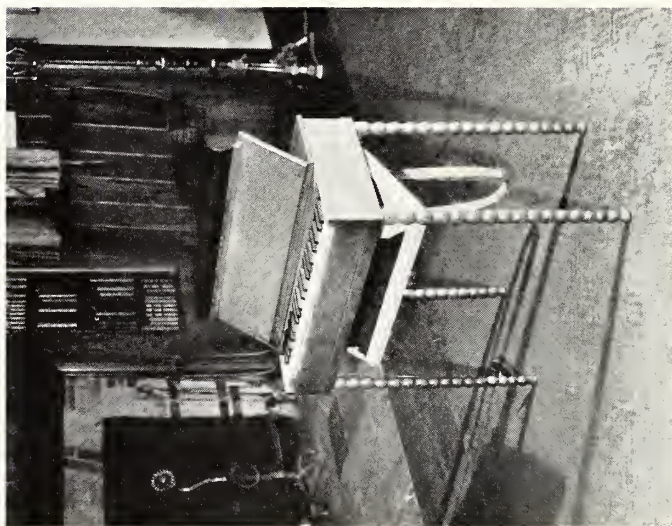
It is the hope of the University of Pittsburgh and the Foster Hall staff that the Stephen Foster Memorial will be not only a tribute to a composer of a past generation, but will also be a living institute of the present, contributing to the musical, the dramatic, and the intellectual progress of the community.

The Memorial might well adopt as its own standard the inscription which appears on a bronze tablet at the entrance to Foster Hall in Indianapolis:

“Dedicated to Harmony—Let No Discordant Note Enter Here.”



TWO "BROADSIDES" IN THE FOSTER HALL COLLECTION



STEPHEN FOSTER'S MELODEON

This portable instrument was played by the composer when serenading with friends.



JEANIE WITH THE LIGHT BROWN HAIR

Title page of first edition.

A TRIBUTE TO THE COMPOSER'S GENIUS

"Stephen Foster touched but one chord in the gamut of human emotions, but he sounded that strain supremely well. His song is of that nostalgia of the soul which is inborn and instinctive to all humanity, a homesickness unaffected by time or space. It is a theme which has always made up a large part of the world's poetry, and will always continue to do so as long as human hearts yearn for love and aspire toward happiness. Among all the poets who have harped the sorrows of Time and Change, no song rings truer than that of Stephen Foster. From the unpromising soil in which he grew, he was able to distill by some strange alchemy of the soul such sweet magic of melody as to win an immortality far beyond his dreaming. These wild-flowers of music which blossomed, unwatched and untended, from unsuspected seeds, have found for themselves a spot which is all their own, where they may bloom forever in Fields Elysian."

(From Harold Vincent Milligan's biography, *Stephen Collins Foster*. Quoted by permission of the author.)



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Other important works are:

Biography, Songs and Musical Compositions of Stephen C. Foster, by Morrison Foster. Pittsburgh; Percy F. Smith Printing and Lithographing Company, 1896. (Out of print. The biographical section of this work has been republished under the title of *My Brother Stephen*. See below.)

The Melodies of Stephen C. Foster. Pittsburgh, T. M. Walker, 1909. (Out of print.)

Catalogue of First Editions of Stephen C. Foster (1826-1864), by Walter R. Whittlesey and O. G. Sonneck. Washington, D. C.; Government Printing Office, 1915. (Out of print. An up-to-date check list of Foster first editions may be found in the *Foster Hall Reproductions* described below. Mr. Whittlesey, listed above, was one of the editors of the *Foster Hall Reproductions*.)

Stephen Collins Foster, a Biography of America's Folk-Song Composer, by Harold Vincent Milligan. New York; G. Schirmer, 1920.

Within Three Chords: the Place of Cincinnati in the Life of Stephen Collins Foster, by E. Jay Wohlgemuth. Indianapolis, Ind.; The Rough Notes Press, 1928.

The Significance of Stephen Collins Foster, by Robert MacGowan. Indianapolis, Ind.; privately printed, 1932. (Reprinted from *The Pittsburgh Record*, December, 1931-January, 1932.)

My Brother Stephen, by Morrison Foster. Indianapolis, Ind.; privately printed, 1932. (This book is a reprint of the biographical section in Morrison Foster's *Biography, Songs, and Musical Compositions of Stephen C. Foster*. See above.)

Stephen Foster: Youth's Golden Gleam; a Sketch of His Life and Background in Cincinnati, 1846-1850, by Raymond Walters. Princeton, N. J.; Princeton University Press, 1936.

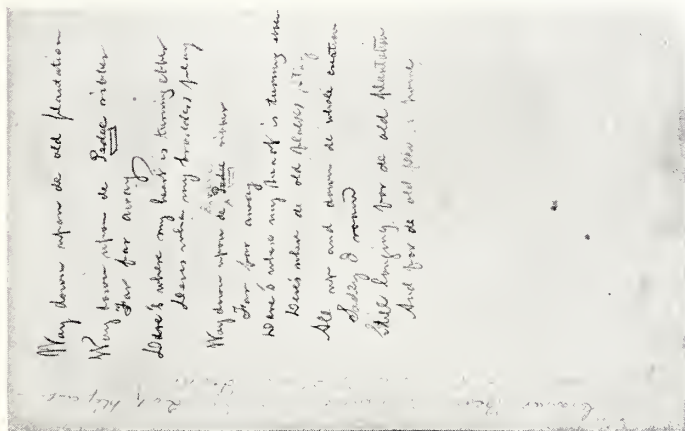
Chronicles of a Foster Family, by Evelyn Foster Morneweck. (Still in manuscript. To be published in 1937 or 1938.)

Foster's complete works have been published under the title of *Foster Hall Reproductions of the Songs, Compositions and Arrangements by Stephen Collins Foster*. This collection was printed by Josiah Kirby Lilly of Indianapolis in 1933. One thousand sets were prepared, and were presented by Mr. Lilly to the principal libraries of the United States and Great Britain.

Information about the location of sets of the *Foster Hall Reproductions* may be obtained from the curator.

Foster's music is being printed in large numbers today. Many arrangements of his best works are published by the standard firms.

Phonographic recordings of Foster melodies may be obtained from the standard firms.



OLD FOLKS AT HOME

Original manuscript, showing Foster's change in selection of the name of the river he was to immortalize.



STEPHEN FOSTER'S POCKETBOOK

Found in his possession at the time of his death. It contains thirty-eight cents and the scrap of paper here displayed. This paper bears five pencilled words which were evidently the title or the theme of a song he did not live to write: "Dear Friends and Gentle Hearts." This phrase is affectionately known to Foster students and colleagues as "Stephen Foster's Last Message."

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Chancellor of the University

MRS. WILL EARHART
Tuesday Musical Club

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*Not to be confused with the financing organization of the same name described on page 6.



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A PITTSBURGH COMPOSER AND HIS MEMORIAL

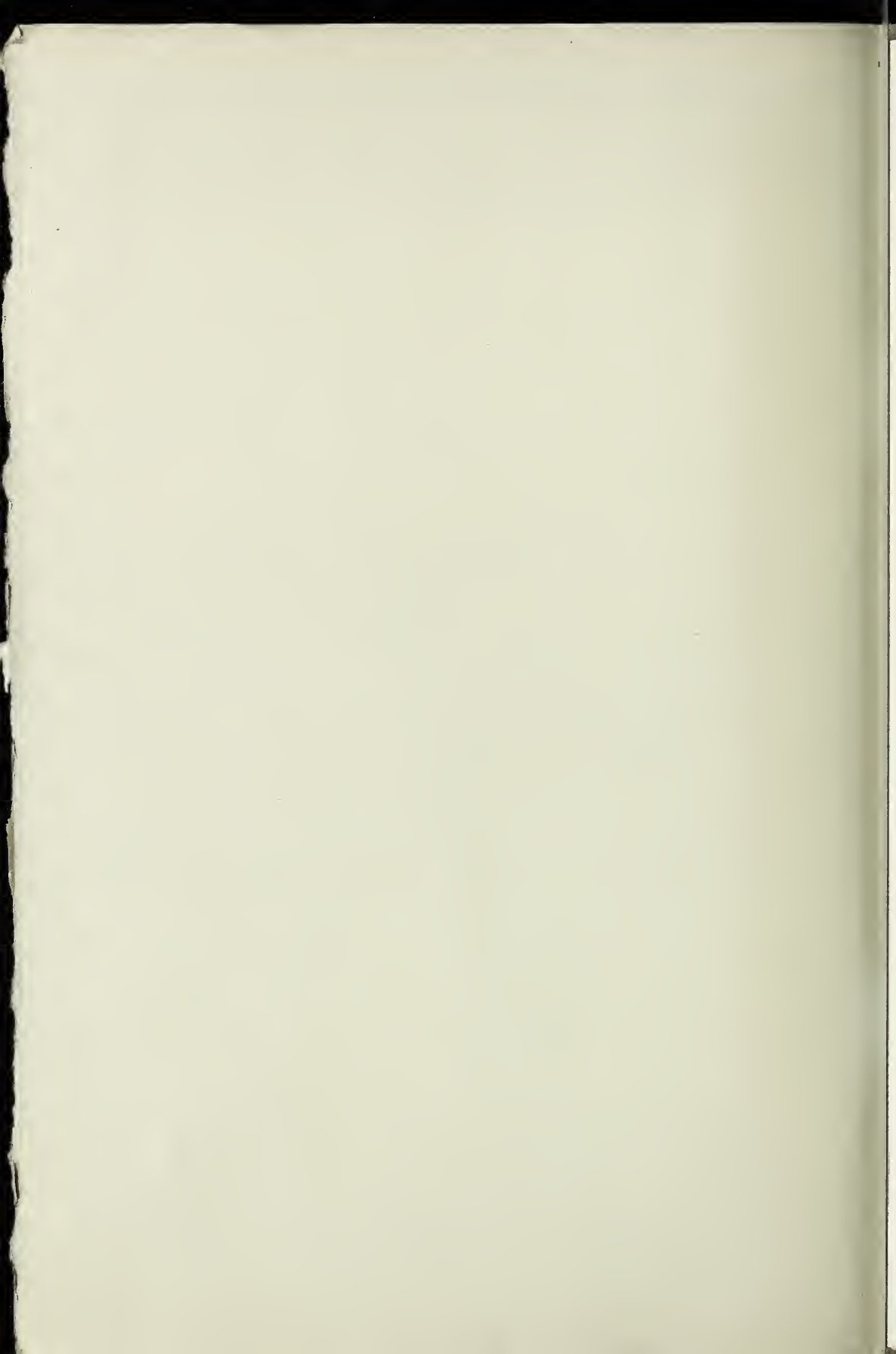
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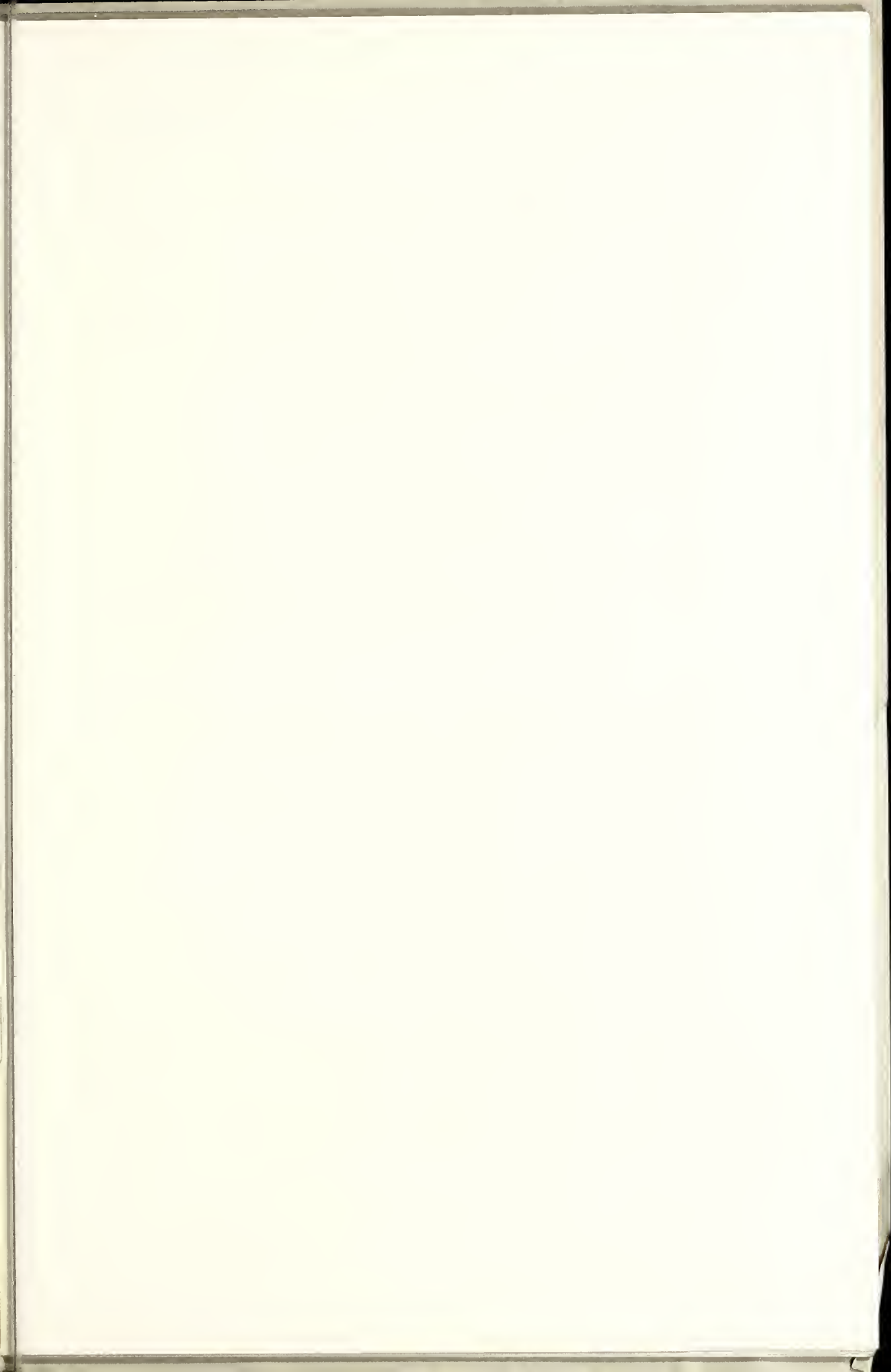
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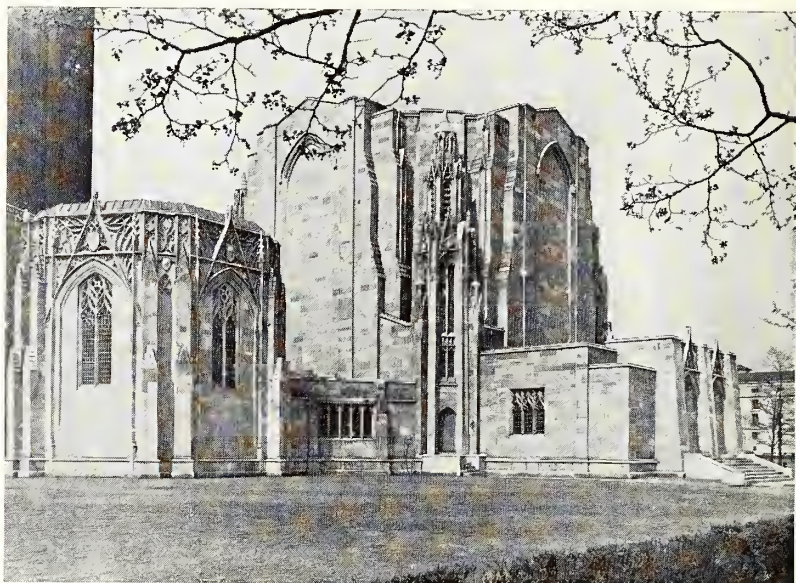
For contact information, go to www.LincolnCollection.org.

PITTSBURGH
THE HISTORICAL SOCIETY OF WESTERN PENNSYLVANIA
1938

Second printing 1939







STEPHEN COLLINS FOSTER MEMORIAL, UNIVERSITY OF PITTSBURGH



A ROOM IN THE MEMORIAL: LIBRARY OF THE FOSTER HALL COLLECTION
[*Photograph by Trinity Court Studio, Pittsburgh*]

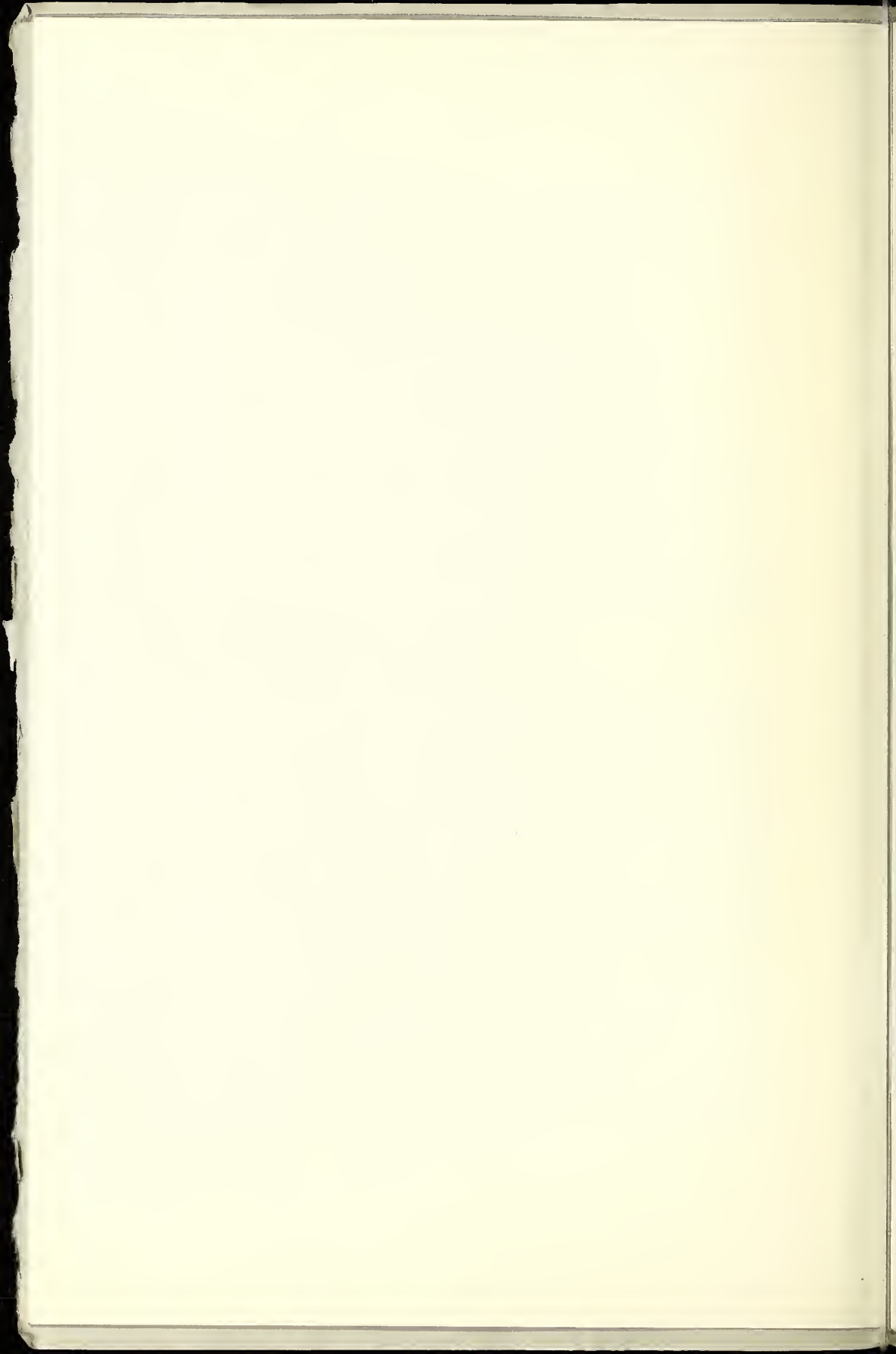
A PITTSBURGH COMPOSER AND HIS MEMORIAL

By
FLETCHER HODGES, JR.

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VOLUME 21

JUNE, 1938

NUMBER 2

A PITTSBURGH COMPOSER AND HIS MEMORIAL

FLETCHER HODGES, JR.¹

A VIRGINIA night, in January, 1864. Gathered around their campfires, wearied with the deadly bitterness of shedding brothers' blood, the soldiers of the Army of the Potomac seek escape in song from the reality of the present and the menace of tomorrow. What are they singing—the latest stirring war songs of those two Chicago composers, George F. Root and Henry C. Work, whose melodies have been so enthusiastically acclaimed by Union men and women who do not know war through personal experience? No; the men of the Army of the Potomac know war far too well to sing about it. They are singing a song of home, a song of the happiness of days gone by and of sorrow to come, a song fraught with despair at the inescapable tragedy of life:

The sun shines bright in the old Kentucky home,
'Tis summer, the darkeys are gay.
The corn-top's ripe and the meadow's in the bloom,
While the birds make music all the day.
The young folks roll on the little cabin floor,
All merry, all happy and bright;
By'n'by Hard Times comes a-knocking at the door,
Then my old Kentucky home, good night.

¹ The author is curator of the Foster Hall Collection at the University of Pittsburgh.
Ed.

Hard-bitten veterans of Gettysburg, Indian fighters from Minnesota, and all the mixed assortment of Yankee farmers, Bowery b'hoys, Germans from Cincinnati and St. Louis, and newly arrived Irish immigrants raise their voices in the refrain:

Weep no more, my lady,
 Oh! weep no more today.
 We will sing one song for the old Kentucky home,
 For the old Kentucky home, far away.

Then comes a verse that seems like a prophecy of doom for the sons of men:

They hunt no more for the possum and the coon,
 On the meadow, the hill, and the shore,
 They sing no more by the glimmer of the moon,
 On the bench by the old cabin door.
The day goes by like a shadow o'er the heart,
With sorrow, where all was delight.
The time has come when the darkeys have to part,
Then my old Kentucky home, good night!

Now comes another song in the same strain:

Where are the hearts once so happy and so free?
 The children so dear, that I held upon my knee?
 Gone to the shore, where my soul has longed to go.
 I hear their gentle voices calling, "Old Black Joe."
 I'm coming, I'm coming, for my head is bending low,
 I hear those gentle voices calling, "Old Black Joe."

Overcome by their memories, the Union singers fall silent. The forgotten composer of these songs, through some inexplicable genius, has caught the spirit of a period in our country's history, tender, sentimental—and tragic. For this period has been transformed into an age of hate, when it can truly be written that "in this fearful struggle between North and South, there are hundreds of cases where father is arrayed against son and brother against brother."

A mile away, beyond the picket lines, come faint echoes of music from the campfires of the Confederacy. The Army of Northern Virginia is singing of the Swanee River, that half-legendary stream which has encircled the earth, flowing through the soul of humanity, and becoming the symbol of all mankind's vague, lost, wordless dreams, of

joys that have vanished, of unattainable longings, of homesickness and timesickness:

Way down upon de Swanee Ribber,
Far, far away,
Dere's wha my heart is turning ebber,
Dere's wha de old folks stay.
All up and down de whole creation,
Sadly I roam,
Still longing for de old plantation,
And for de old folks at home.

All de world am sad and dreary,
Ebry where I roam,
Oh! darkeys, how my heart grows weary,
Far from de old folks at home.

According to Rossiter Johnson's *Campfire and Battlefield*, this song, *Old Folks at Home*, was, next to J. P. Webster's pathetic *Lorena*, nearest to the heart of the Southern soldier.

Unknown to the thousands of fighting men on both sides who sang his songs so freely, the composer of these heart-felt melodies at that time lay dying in Bellevue Hospital, New York City. His fame of earlier years obscured by the tremendous national upheaval, Stephen Collins Foster passed away almost unnoticed by the American people for whom he had sung. Neither he nor his contemporaries realized his national significance; it is only today that we are beginning to allot to Stephen Foster the place which is rightfully his in the history of American civilization.

Stephen Foster of Pittsburgh has been in his grave for almost three quarters of a century, yet a score of his best songs live on. Due to their healthy vitality, they have stood the tests of peace and war and time, and have emerged fresh and strong and ever-young. They have become, not only a part of the American heritage, but of the world's heritage. If music can achieve for itself immortality, then our Pittsburgh composer's simple melodies will be heard for all time, in the noble company of the magnificent compositions of Haydn, Beethoven, the other masters, and a few gems of folk song like *Barbara Allen*, which, although delicate, has survived almost a thousand years of English history.

It is unnecessary and futile to attempt to justify Foster's past popularity or to defend the present high position he occupies in the realm of music. The American people have taken judgment out of the hands of the critics, who have not always judged Foster accurately. Some of his contemporaries, while admitting that his contributions to negro minstrelsy were amusing, or entertaining, or even the best of their kind, labeled them merely interesting songs that caught the popular fancy for the moment and would soon be forgotten. Their composer was advised to devote himself to "higher types" of music. Others considered *Old Folks at Home* and *My Old Kentucky Home* grotesque negro songs, and suggested that the sentimental ballad should be Foster's real field of endeavor. Still others, a few Boston and New York classicists anxious to raise the general level of music appreciation in the United States, frankly dismissed the works of Stephen Foster as cheap, coarse, written in poor taste, even as "melodious trash." And thus having disposed of him, they turned their attention to operas and symphonies. But all this meant little to the general public who continued to sing and love his songs, and to adopt them as their own, even as the Forty-Niners took unto themselves Stephen's hearty *Oh! Susanna*, made it their marching song across the continent to the gold fields of California, and eventually transformed it into that young state's unofficial anthem. For fifty years after Stephen's death, he was with few exceptions forgotten by critic and professional musician alike, even while his melodies were becoming ever more strongly impressed on the national consciousness. The home and the community instinctively recognized qualities in his music which they valued, even though they may not have analyzed them. Yet the name of Stephen Foster was seldom associated with his works. Therefore, from a purely technical viewpoint, his songs might be considered true folk songs. He himself was rapidly becoming a semi-mythical figure, whom the mists of time were obscuring with traditions unbased on facts. He might have been lost, altogether, had not the last quarter century witnessed a marked revival of interest in both the music and the life of the composer.

Foster's fame rests chiefly on his four great songs of the South, *Old Folks at Home*, *My Old Kentucky Home*, *Massa's in de Cold Ground*,

and *Old Black Joe*. These beloved plantation melodies were intended to portray one race of people, one section of our country, one period in our history, yet through his genius Foster succeeded in creating songs which have leaped the boundaries of space and time, and express universal thoughts and emotions. The best of his sentimental ballads are still sung to-day: his hauntingly beautiful *Jeanie with the Light Brown Hair*, his tender *Come Where My Love Lies Dreaming* and *Beautiful Dreamer* recall the charm of an age which is past. *Oh! Susanna* and *Camptown Races* are proof that Foster possessed a sense of humor and occasionally sang in lighter vein. Other songs still heard to-day are *Old Dog Tray*, *Old Uncle Ned*, *Nelly was a Lady*, and *Nelly Bly*. Altogether, he produced more than two hundred original songs and compositions. About twenty of them, his best works, so combine the qualities of poetry, melody, simplicity, and sincerity, that the resulting songs form a remarkable contribution to the music of our nation and of all mankind.

Cincinnati, where Stephen lived from 1846 to 1850, has considerable basis for her claim that the happiest and most formative years of his life were those spent in the Queen City. The research of two Cincinnatians, E. Jay Wohlgemuth and Raymond Walters, president of the University of Cincinnati, has brought to light hitherto unknown facts about his life, and their writings are both valuable and interesting contributions to Foster bibliography.² They show Cincinnati as a vigorous, growing young city of the West, populated by New Englanders, Pennsylvanians, Virginians, and Kentuckians, with the traditions of the old South playing an important part in the life of the city. To this mingling of the streams of several American cultures, a strong German element added an Old World flavor, and an interest in the arts, notably music. Cincinnati's levees were washed by the waters of the Ohio River; she was an important shipping point for both passengers and freight. Southern planters, river men, gold-seekers bound for California, negro roustabouts, all formed a colorful and ever-changing panorama of humanity along her water front. She carried on a thriving trade in pork, wheat,

² E. Jay Wohlgemuth, *Within Three Chords: the Place of Cincinnati in the Life of Stephen Collins Foster* (Indianapolis, 1928); Raymond Walters, *Stephen Foster: Youth's Golden Gleam. A sketch of his life and background in Cincinnati, 1846-1850* (Princeton University Press, 1936).

and cotton. Life was certain to be interesting and stimulating. In such an environment, both fresh and mellow, Stephen's genius blossomed. It was in Cincinnati that he began to write songs in earnest, and it was there that he decided to abandon a business career, and to become a professional composer.

Cincinnatians have given careful study to Stephen Foster of Pittsburgh, they have appreciated his music, they have done much to honor his memory. They can well take pride in the part their city played in his development.

Pittsburgh, Stephen's native city, should also take pride in her share in the development of her own composer—although no Pittsburgh writers have yet made a serious, thorough study of this subject. Yet it can not be said that he is a prophet without honor in his own city, because the last decade has seen Pittsburgh become a leader in the Foster renaissance.

Stephen was born in what is now the Lawrenceville section of Pittsburgh, on July 4, 1826; his youth was molded by Pittsburgh people and experiences; he lived here the greater part of his maturity; his best work was accomplished here. Whoever seeks to understand Foster should understand the city which bred him.

He was among our first genuinely American composers, in that his songs were American in theme, rather than imitations of the English and German music of his time. There were other composers in America during his youth, it is true, but most of them lived in the older seaboard cities of Boston, New York, Philadelphia, or Baltimore, where the influence of European-trained teachers was strong. Such men looked across the Atlantic to England and Germany for their inspiration, with the result that they merely composed transplanted English or German music. Not so with Stephen Foster! Born at the meeting place of North and South, East and West, he did not look elsewhere for his inspiration—he found it all about him. And he sang of the America that he knew: the American home, the sentimental emotions underlying the superficial practicality of the American temperament, life on the Ohio and Mississippi rivers, slavery, the slumberous plantation life, the red-hot political campaigns, and southern battlefields. Because he generally

knew what he was singing about, and felt it deeply, his best music lives and breathes.

The Pittsburgh that Stephen knew as a boy was less than two generations removed from the frontier. Of pioneers in the western wilderness, like Stephen's grandfather, James Foster, Sir George Otto Trevelyan, the English historian of the American Revolution, wrote: "The Scotch-Irish to the west of the Susquehanna resided, isolated and armed, on farms which they themselves had cleared; and they had no defence against a raid of savages except their own vigilance and courage. A fierce and resolute race, they lived not indeed in the fear, but in the contemplation, of a probability that their families might be butchered, and the fruits of their labour destroyed, in the course of one bloody night."³

In his biography of Foster, Stephen's brother, Morrison, has described early Pittsburgh and has named some of its first settlers. The descendants of these men were the friends and neighbors of Stephen and his family. Many of the family names Morrison lists will sound familiar to present-day Pittsburghers:

It must be borne in mind that Pittsburgh, ever since the Revolutionary war, has always been a town of refinement, with a society fit to mingle in the courts of royalty. Before it was safe to live altogether outside of forts, while log dwellings were the homes of the people, while the sound of the pioneer's axe and rifle were familiar every day to the ear, academies and colleges were reared in the midst of the forest. Many officers of the army, with their accomplished families, settled here during and just after the Revolution. Among these were: Col. John Neville, Col. Pressley Neville, Col. William Butler, Col. Richard Butler, Lieut. Col. Stephen Bayard, Major Isaac Craig, Major Ebenezer Denny, Major Edward Butler, Major Alexander Fowler, Major William Anderson, Capt. Abraham Kirkpatrick, Capt. Adamson Tannehill, Capt. Uriah Springer, Capt. George McCully, Capt. Nathaniel Irish, Capt. John Irwin, Capt. Joseph Asheton, Capt. James Gordon Heron, Capt. James O'Hara, afterwards Quartermaster-General; Col. George Morgan, Lieut. Josiah Tannehill, Lieut. William McMillan, Lieut. Gabriel Peterson, James Foster [*the grandfather of Stephen Collins Foster*], Lieut. Ward, Capt. John Wilkins, Surgeon's Mate John Wilkins, Jr., Surgeon's Mate George Stevenson, Surgeon's Mate John McDowell, Quartermaster John Ormsby. These, and others who were civilians, brought with them the courtesy and social amenities of the most refined circles in the East, which, in the Colonial times,

³ *The American Revolution*, 2: 138 (New York, 1917).

were an improvement upon those of the nobility of England and France. A number of families had their private carriages and liveried servants. When Louis Philip[p]e and his brothers, Beaujolais and Montpensier, visited Pittsburgh they expressed surprise at the ease and elegance of their entertainment by the people.⁴

The young Stephen must have found his native Pittsburgh as fascinating a city as Cincinnati was to be at a later period of his life. Here, too, was the colorful river traffic. Travelers bound for the South and the West passed through in large numbers. The negro population was a picturesque element. Stephen was intensely interested in them and their music. Family accounts tell us of the boy being taken by colored servants in the Foster home to attend negro church services. Foster has stated that the music he heard there affected the composition of his future songs.

Here, then, in the Smoky City, a receptive young boy might find inspiration in the seething activities of the very heart of America. And not only his fellow men, but the surrounding country itself, furnished inspiration. Morrison Foster has recorded that Stephen loved "to ramble among the woods and upon the hills by the three beautiful rivers of his home with his books and pencil, alone and thoughtful. Here the rustling of the leaves, the twitter of birds, the falling twigs and the rippling waters accorded harmoniously, and fell in grateful melody on his sensitive ear."

The Foster family moved often; Stephen lived in many parts of Pittsburgh during his life here. He was born in the Foster family home on Penn Avenue, "The White Cottage." The Fosters occasionally lived in Harmony, Pennsylvania, where they had a summer home. Then they moved to Allegheny, occupying successively a number of houses, eventually one opposite the East Common. In 1857 Stephen with his wife and daughter left Allegheny, and for about four months they lived at the Eagle Hotel, 274 Liberty Avenue, Pittsburgh, of which John Mish was proprietor. Then followed an indefinite number of Pittsburgh landlords. Stephen's account book shows that during this period he was paying rent to William and James Murdock, a Mrs. Johnston (possibly

⁴ Morrison Foster, *Biography, Songs and Musical Compositions of Stephen C. Foster*, 6 (Pittsburgh, 1896).

the wife of William Johnston of Johnston's Hotel, East Liberty Station), and Mrs. A. Miller. Thurston's *Directory of Pittsburgh & Vicinity for 1859-'60* contains the entry, "Foster Stephen C, music composer 112 and 114 Smithfield." This seems to have been Stephen's office, rather than a residence.

Stephen's education was consistent with that of the sons of other leading Scotch-Irish families of the community. He was sent, at the age of five, to an "infant school" conducted by a Mrs. Harvey and her daughter, Mrs. Morgan. He later attended the Allegheny Academy, a school founded by the Reverend Joseph Stockton, pastor of the First Presbyterian Church of Allegheny. The academy and its faculty were described by Morrison Foster as follows:

This academy was a model institution for the education of youth, and was attended by the sons of nearly all the most prominent citizens of Pittsburgh and Allegheny. Mr. Stockton was a perfect tutor. He was learned, he was firm, he was amiable, and he was thorough and practical. His acquirements were numerous and general. In addition to the classics, he was master of the grammar of the English language, and was also a profound mathematician. He published a work on Arithmetic, which was for a long time the standard in all schools west of the Allegheny mountains, and to-day [1896] is unsurpassed by any later work.

Mr. Stockton had with him an assistant who was his equal as a scholar except in knowledge of the classics, Mr. John Kelly, an Irishman, of wonderful accomplishments. He had been a tutor in the family of Sir Rowland Hill, and brought with him letters of introduction from people of the most excellent sort in the refined city of Dublin. Mr. Kelly was a thorough disciplinarian. While he was of genial disposition and out of school played ball and prisoner's base with the boys, and excelled in every manly athletic exercise, in school he required rigid attention to business.

Kelly's students held him in affectionate regard. Over a decade later, Stephen wrote a poem (possibly for a school reunion) that is evidence of their admiration:

THE OLD SCHOOLMASTER

Old partner of our youthful mirth,
Thy fruits are scattered o'er the earth.
And while they bloom scarce mellowed yet,
The sun that warmed them soon must set.
But when the final beam is spent,
Thou shalt not lack a monument,

A land mark of departed joys,
A tribute from the Kelly boys.

And when at thy approving nod
The ball went bounding o'er the sod,
The wily fugitive was found,
The wrestler hurled upon the ground,
I've seen thee help the vanquished stand
Or take the victor by the hand,
And smile upon the friendly strife
That nerved us for the siege of life.⁵

A private tutor, the Reverend Nathan Todd, was then Stephen's teacher until his family decided, in 1840, to send him to Bradford County, Pennsylvania, where his elder brother, William, was employed by the state as chief engineer in the construction of the North Branch Canal. For a year and a half, in 1840 and 1841, Stephen was a student at two Bradford County institutions, the Athens Academy and the Towanda Academy. While attending the former, he composed his first musical work, *The Tioga Waltz*. He was then 14 years of age. In the summer of 1841, he entered Jefferson College at Canonsburg, which later combined with Washington College to form the present Washington and Jefferson College. He stayed only a week. He explained in a letter to William that his return to Pittsburgh was caused by sickness—but he would have been more accurate if he had called it homesickness. At home again, Stephen studied for a while with a Mr. Moody, a teacher of mathematics, and with Captain Jean Herbst, a Belgian who taught him French and German. It is also said that he learned to paint well in water colors, but to date none of his works in this form of art has been discovered.

Stephen was never very happy in school. He could not succeed in adapting himself to discipline and routine. An intense individualist, he wished to study those things which interested him. His chief love was music, but education in western Pennsylvania in the 1830's and 1840's provided little place in the curriculum for a subject, like music, so far removed from a practical, materialistic existence. And the community

⁵ The source of this poem is Foster's book of original manuscripts in the Foster Hall Collection at the University of Pittsburgh.

itself, while enjoying music in the home and in the concert hall, felt that music was not an integral part of everyday life. It was not even considered possible that an ambitious young man should plan a musical career. So there was almost no opportunity, in the Pittsburgh of Foster's day, for the serious study of music. Whatever he learned about the science of music was learned principally through his own efforts. According to Foster family accounts, Henry Kleber, a German-born musician who operated a Pittsburgh music store, was Stephen's close friend. He is known to have given Stephen technical advice, and it is said occasionally arranged his compositions.

Some musicians have regretted Stephen's lack of a formal musical education in Pittsburgh. In their opinion, he might have produced great works of art—operas, symphonies, cantatas—had he early been placed in the hands of persons anxious to develop his talent. Here was a potential Schubert, they have claimed, who musically speaking remained a child all his life, and never realized the possibilities within himself. Perhaps they are right. Yet it is the opinion of the writer of this article that there is possibly another viewpoint. (This opinion, it should be noted, is offered as that of a librarian and a curator, not of a musician.)

Stephen Foster was a genius, with an originality, a simplicity, and a gift for pure melody that education could not have improved. These qualities made him great. Would education have stifled the first, destroyed the second, and over-complicated the third? Early training would undoubtedly have given him far greater technical skill, and would have raised the general average of his work. But would the world be better off if Stephen had devoted himself to the composition of mediocre operas and symphonies? The writer does not think that Foster possessed the capabilities for writing such music. And if he had turned his energies in that direction, we might have lost forever such gems as *Old Folks at Home* and *My Old Kentucky Home*, which certainly are the best songs of their type that have yet been composed.

It was in the Pittsburgh music store of Smith & Mellor that Stephen as a boy of seven gave early evidence of his musical precocity. According to brother Morrison, "he accidentally took up a flageolet . . . and in a few minutes he had so mastered its stops and sounds that he played

Hail Columbia in perfect time and accent. He had never before handled either a flageolet or flute."

Stephen was reserved and somewhat shy with strangers. In the last four years of his life, in New York, he is often pictured as an anti-social character, avoiding most persons. But as a youth and young man, in the friendly environment of Pittsburgh, all the evidence shows that he enjoyed a pleasant social life with the young men and women of his own set. With them he was gay and witty and exhibited a sparkling sense of humor.

On May 6, 1845, he wrote a poem describing five of his Pittsburgh friends:

THE FIVE "NICE YOUNG MEN"

First, there's Charley the elder, the sunday-school teacher,
Who laughs with a groan,
In an unearthly tone,
Without moving a bone
Or a feature.

[Charles P. Shiras]

Then Charley the younger, the Illinois *screecher*,
Who never gets mad,
But always seems glad
While others are sad;
Though his face is so long that it wouldn't look bad
On a methodist preacher.

[Charles Rahm]

There's Andy, who used to be great on a spree,
Whose *duds* (as he calls them) all fit to a T:
But people do tell us
He's got just as jealous
Of Latimer as he can be.
They say that he wishes
The sharks and the *fishes*
Would catch him and eat him when he gets out to sea.

[Andrew L. Robinson]

And Bob, that smokes seventeen *tobies* a day,
He's liberal, however, and gives some away.
Bob's been to college
Picking up knowledge
But now he's got home and I hope he will stay.

[Robert P. McDowell]

We will wind up with Harvey, the *bluffer*, the gay.
He can play on the fiddle (or thinks he can play).

Harvey's mind
Is inclined
To all that's refined,
With a count'nance so bright
That it rivals the light
Of the sun that now cheers us in this sweet month of May.⁶
[J. Harvey Davis]

Charles Shiras was a local poet who wrote the verses of *Annie, My Own Love*, which Stephen set to music. He also wrote the libretto of an opera produced in Pittsburgh under the title of *The Invisible Prince*, for which Stephen composed the music. Shiras was editor of an anti-slavery journal, *The Albatross*.

As was the custom of the day, Stephen occasionally dedicated songs and compositions to his friends. This enables us to identify other Pittsburgh intimates. On one title page appears the name of Robert Peebles Nevin, editor and writer, one of the few contemporary critics to estimate Foster as a genius, rather than a mere composer of popular songs. Nevin's son, Ethelbert, was later to win a lasting place for himself in American music. Other Pittsburghers honored by dedications were Henry Kleber, his adviser, and several young women: Susan E. Pentland, daughter of Captain Ephraim Pentland of Allegheny, the girl to whom he dedicated his first published song, *Open Thy Lattice, Love*, in 1844; the Keller sisters, Mary and Rachel, daughters of Samuel and Prudence Keller; Mary M. Dallas, daughter of Judge Trevanian B. Dallas; Julia N. Murray, at one time engaged to his brother Morrison; and Eliza T. Denniston.

On July 22, 1850, Stephen married Jane Denny McDowell, daughter of a Pittsburgh physician, Dr. Andrew N. McDowell, who had attended Charles Dickens when the novelist became ill at the Monongahela House during his visit to Pittsburgh in 1842. Jane outlived Stephen for many years, dying in 1903. She was for a while a telegrapher for the Pennsylvania Railroad. Some time after his death, she was married to Matthew D. Wiley.

The daughter and only child of Stephen and Jane, Marion Scully

⁶ Manuscript in the Foster Hall Collection.

Foster, was born in 1851, and died on July 9, 1935, in the Foster Memorial Home, 3600 Penn Avenue, Pittsburgh, at the age of eighty-four. She was long known as a piano teacher, and occasionally she composed music of her own. Many Pittsburghers have received their first instruction in the art of music from Mrs. Marion Foster Welch.

The Fosters were all ardent Democrats, and Stephen shared their intense interest in political affairs. He wrote several songs for political campaigns, both local and national. In the autumn of 1851, the Democratic candidate for governor of Pennsylvania was William Bigler. His brother, John Bigler, was a candidate for governor of California. Both brothers were successful in their campaigns. For the Pennsylvania campaign, Stephen wrote a set of verses to be sung to the air of his own famous *Camptown Races*, with its joyous chorus:

Gwine to run all night!
 Gwine to run all day!
 I'll bet my money on de bob-tail nag;
 Somebody bet on de bay!

In spite of the fact that it treats of dead issues, Stephen's song, even to-day, seems alive and spirited:

CAMPAIGN SONG—1851⁷

They say that Johnston's up once more,
 Hurrah! Hurrah!
 But things ain't now as they were before,
 Hurrah for the Bigler boys!
 Then he run his face in a Taylor shop,
 Hurrah! Hurrah!
 But the Taylor's gone and he has no prop.
 Hurrah for the Bigler boys!

 Going to run again?
 Johnston, you're insane!
 I'll bet my money on the Bigler boys
 For the Whigs have had their reign!

 In California, I am told,
 Hurrah! Hurrah!
 They've made a banner trimmed with gold,
 Hurrah for the Bigler boys!

⁷ A hitherto unpublished song found in Foster's book of original manuscripts. "Hurrah" is accented on the first syllable to rhyme with the "Doo-dah" refrain of *Camptown Races*.

If Bigler here beats Bigler there,
Hurrah! Hurrah!
This golden trophy we shall wear.
Hurrah for the Bigler boys!

The Constitution is our theme,
Hurrah! Hurrah!
And Union is our cherished dream,
Hurrah for the Bigler boys!
If South Carolina makes a fuss,
Hurrah! Hurrah!
Oh, why should *we* be in the muss?
Hurrah for the Bigler boys!

When soldiers for their country bled,
Hurrah! Hurrah!
And had to beg for their daily bread,
Hurrah for the Bigler boys!
They little knew that the Federal clan,
Hurrah! Hurrah!
Would take up *Strome* for their right hand man!
Hurrah for the Bigler boys!

We've let the Whigs elect an ass,
Hurrah! Hurrah!
But now we'll turn him out to grass,
Hurrah for the Bigler boys!
For when the tug of war is over,
Hurrah! Hurrah!
The Democrats will live in the clover.
Hurrah for the Bigler Boys!

The presidential campaign of 1856 found Stephen and his family with a personal as well as a party motive to inspire them with loyalty to the Democratic standard bearer, James Buchanan of Pennsylvania. Stephen's sister, Ann Eliza, was the wife of the Reverend Edward Y. Buchanan, James's brother.

Morrison and Stephen were prominent in the formation of the Buchanan Glee Club, a Democratic singing society established in Allegheny City on August 6, 1856. Morrison was elected treasurer and Stephen musical director. The minute book of this organization is now a part of the Foster Hall Collection in Pittsburgh. The club had an active part in the intensely exciting campaign that followed. They sang in many sections of Allegheny County, occasionally becoming em-

broiled in the street fighting which resulted from the over-abundance of political enthusiasm. Stephen composed songs for the club to sing, and two of them have been preserved. One describes a Republican parade which took place in Pittsburgh on September 17, 1856. It is to be sung to the air of *Villikins and His Dinah*, an English comic song whose melody is unsurpassed for satirical purposes:

THE GREAT BABY SHOW

or

THE ABOLITION SHOW

On the Seventeenth day of September, you know,
Took place in our city the great baby show;
They shut up the factories and let out the schools,
For the Seventeenth day was the day of all fools.

Sing tu ral lal lu ral lal lu ral lal lay,
Sing tu ral lal lu ral lal lu ral lal lay,
Sing tu ral lal lu ral lal lu ral lal lay,
Sing tu ral lal lu ral lal lu ral lal lay.

They made a procession of wagons and boats,
Of racoons and oxen (they all have their votes),
Sledge hammers, triangles and carpenter's tools,
One thousand and eight hundred horses and mules.

They had gemmen ob color to join in their games,
And jokers and clowns of all ages and names;
They had pop guns and tin pans and all kinds of toys,
And a very fine party of women and boys.

They had young men on horse back, so nice and so gay,
Aged Seventeen years on this Seventeenth day,
And the ladies all thought they were bold cavaliers,
These bright looking lads aged seventeen years.

They had grim border-ruffians, I'll bring to your mind,
And they've plenty more left of the very same kind,
They drank from a flask and played cards on the way,
And the children looked on, on this Seventeenth day.

They had Ohio Yankees of Western Reserve
Who live upon cheese, ginger cakes and preserve,
Abolition's their doctrine, their rod, and their staff,
And they'll fight for a sixpence an hour and a half.

Now was it not kind in these good simple clowns
 To amuse all the children in both of our towns,
 To shut up their work shops and spend so much money,
 To black up their faces, get tight, and be funny?

They called it a council of freemen, you know,
 But I told you before 'twas a great baby show,
 For when they had met they had nothing to say
 But "Poor Bleeding Kansas" and "Ten Cents a Day."⁸

Stephen's brother, Morrison, wrote two additional verses, which appear in both the original and the published versions. Morrison was to become, in later years, an important figure in Democratic political circles in western Pennsylvania. There are many Pittsburghers to-day who well remember him through business or political associations. His verses follow:

Then their ship *Constitution* was hauled through the street,
 With sixteen small guns she was armed complete.
 But the brave Ship of State by which Democrats stand
 Carries thirty one guns with old Buck in command.

In the year '45 when the fire laid us waste
 Old Buck gave us five hundred dollars in haste.
 They then took his money and lauded his name
 But he's now "Ten cent Jimmy," their banners proclaim.

Another of Stephen's songs for the club contains an accurate prophecy of the outcome of the election, although it lacks the vitality of *The Great Baby Show*:

THE WHITE HOUSE CHAIR

Let all our hearts for Union be,
 For the North and South are one;
 They've worked together manfully,
 And together they will still work on.

Then come ye men from every State,
 Our creed is broad and fair;
 Buchanan is our candidate,
 And we'll put him in the White House chair.

⁸ From Foster's book of original manuscripts. The song was first published, with slight variations from the original, in the *Pittsburgh Morning Post* of September 26, 1856.

We'll have no dark, designing band,
 To rule with secret sway;
 We'll give to all a helping hand,
 And be open as the light of day.

We'll not outlaw the land that holds
 The bones of Washington,
 Where Jackson fought and Marion bled,
 And the battles of the brave were won.

We'll let this motto be our guide
 Whatever fate may come.
 "The Constitution *far and wide*
 And Higher Law *at home*."⁹

Foster's popular airs have been freely adapted by all the major political parties and most of the minor since 1848. The melodies of *Old Folks at Home*, *Old Black Joe*, and *Old Dog Tray* were given new words for the purpose of sending Buchanan to the White House, while the newly-born Republican party made use of *My Old Kentucky Home*, *Camptown Races*, and *Nelly Bly* in a vain effort to bring victory to John C. Fremont, the California Pathfinder. And all campaigns since that day to the present have made use of Foster's music. It will be remembered that his *Oh! Susanna* (with verses unchanged) was the Republican theme song in 1936.

Stephen left Pittsburgh in 1860 and went to New York City, where he spent his four remaining years. It was an unwise move. His was a personality that needed sympathetic, understanding family and friends—without them he was lost. It is futile to speculate on what his life might have been had he remained in Pittsburgh. Perhaps he might have lived to write songs of genuine merit once more. Perhaps he would never again have composed music above the mediocre. But it seems unlikely that he would have experienced the intense loneliness, despair, and final tragedy which proved to be his fate in New York.

So much for Stephen and his personal relations with his native city. What have the people of Pittsburgh done to honor their composer?

⁹ From Foster's book of original manuscripts. The song was first published, with the exception of the last verse (which may not have been sung by the club), in the *Pittsburgh Morning Post* of September 29, 1856.

They have erected a statue to him in Highland Park; they have established, through the generosity of James H. Park, the Stephen Foster Memorial Home at 3600 Penn Avenue, the house constructed on the site of "The White Cottage," Stephen's birthplace, which is maintained as a Foster museum by the city and was for many years the residence of Stephen's daughter, Mrs. Marion Foster Welch; they have named a unit in the public school system the Stephen Collins Foster School; and they have constructed the Stephen Collins Foster Memorial on the campus of the University of Pittsburgh. It is appropriate that the city of his birth, in which his best work was accomplished, should dedicate to him one of the world's great memorials to composers.

THE STEPHEN COLLINS FOSTER MEMORIAL

Ten years of conception, planning, financing, and construction are represented in this memorial, which is located on the university's Cathedral of Learning quadrangle, facing Schenley Park. Built in Gothic style, of Indiana limestone, it is designed to harmonize with the soaring idealism of the Cathedral of Learning, which rises above it. The architect was Charles Z. Klauder of Philadelphia.

Mrs. Will Earhart, as president of the Tuesday Musical Club of Pittsburgh, first proposed the idea of a memorial to Foster in 1927. Her associates in the club decided to sponsor the founding of the Stephen Foster Memorial. The energy and devotion of Mrs. Earhart and the Tuesday Musical Club were important factors in the completion of the undertaking. The University of Pittsburgh soon entered into the project. Through the coöperation of Chancellor John G. Bowman, the university offered a site for the memorial on its campus, and agreed to maintain and operate the building after its completion. The half million dollars necessary for construction were raised by the Stephen Foster Memorial Committee under the leadership of Edward T. Whiter, by the University of Pittsburgh, and by the Tuesday Musical Club. Contributions to this fund were received from Pittsburgh citizens, children in the schools, and lovers of Foster's music throughout Pennsylvania and the United States. Ground for the memorial was broken on January 13, 1935 (the seventy-first anniversary of Stephen's death), the

corner stone was laid on June 3, 1935, and the building was formally dedicated on June 2, 1937.

As the visitor enters the building, he finds himself in the spacious foyer. Facing him are the two entrances to the auditorium. Over the entrances are engraved the themes of Stephen Foster's best loved songs, *Old Folks at Home* and *My Old Kentucky Home*. The auditorium, seating seven hundred persons, is used for the concerts, lectures, and dramatic productions presented by the University of Pittsburgh, the Tuesday Musical Club, and other groups: its flamingo red velour curtain and chairs and draperies of the same color form a brilliant contrast to the gray stone walls of the room. In other parts of the building are a large social room, the permanent offices of the Tuesday Musical Club, dressing rooms for musicians, lecturers, and actors, and a kitchen. An entire wing of the memorial is devoted to Stephen Collins Foster: here are located a shrine dedicated to the memory of the composer and the library and office of the Foster Hall Collection, the largest and most complete assemblage of material relating to his life and works.

The shrine is a lofty twelve-sided room, containing a series of stone arches. It is lighted by stained glass windows, depicting the themes of the best known Foster melodies. These windows are the work of Charles Connick, formerly of Pittsburgh, now of Boston. Rich in reds, blues, purples and golds, they give life and color to the shrine, and are one of the chief interests to the visitor. Around the walls of the shrine are displayed facsimiles of the music pages of the first or earliest obtainable edition of every published song, composition, arrangement, and translation by Stephen Foster so far discovered. The shrine is also used for displays of Stephen's manuscripts, letters, and other Fosteriana—it may be considered a museum room, as well as a shrine.

The library room, designed by Gustav Ketterer of Philadelphia, furnishes a quiet study for the research worker. On its shelves is an extensive bibliography, built around the life and the works of Stephen Foster, and his background—the music, art, literature, history, and journalism of middle nineteenth century America. Because of the wide range of the subjects it covers, the library is of value to students of Americana, as well as Fosteriana. The books are encased in hand-tooled morocco slip

cases, which serve the dual purpose of protecting their contents and adding their brilliant colors to the room. On the west wall of the library hangs a portrait of Stephen Foster, painted by the American artist, Thomas Hicks, in 1852, when Stephen was twenty-six years old. It is probably the only portrait of Foster actually painted from life. All other portraits of the composer were evidently copied from photographs. The Hicks portrait was presented to the University of Pittsburgh by the A. W. Mellon Educational and Charitable Trust, to be placed in the Foster Memorial. A phonograph, with recordings of Foster's music, is available in the library for the use of those visitors who wish to hear his songs.

The office provides working quarters for the staff and contains the Foster Hall catalogue, listing detailed information about the material in the collection; the files; and a fire-proof vault for the storage of irreplaceable source material, such as original manuscripts, letters, family records, pictures, and Foster's personal possessions.

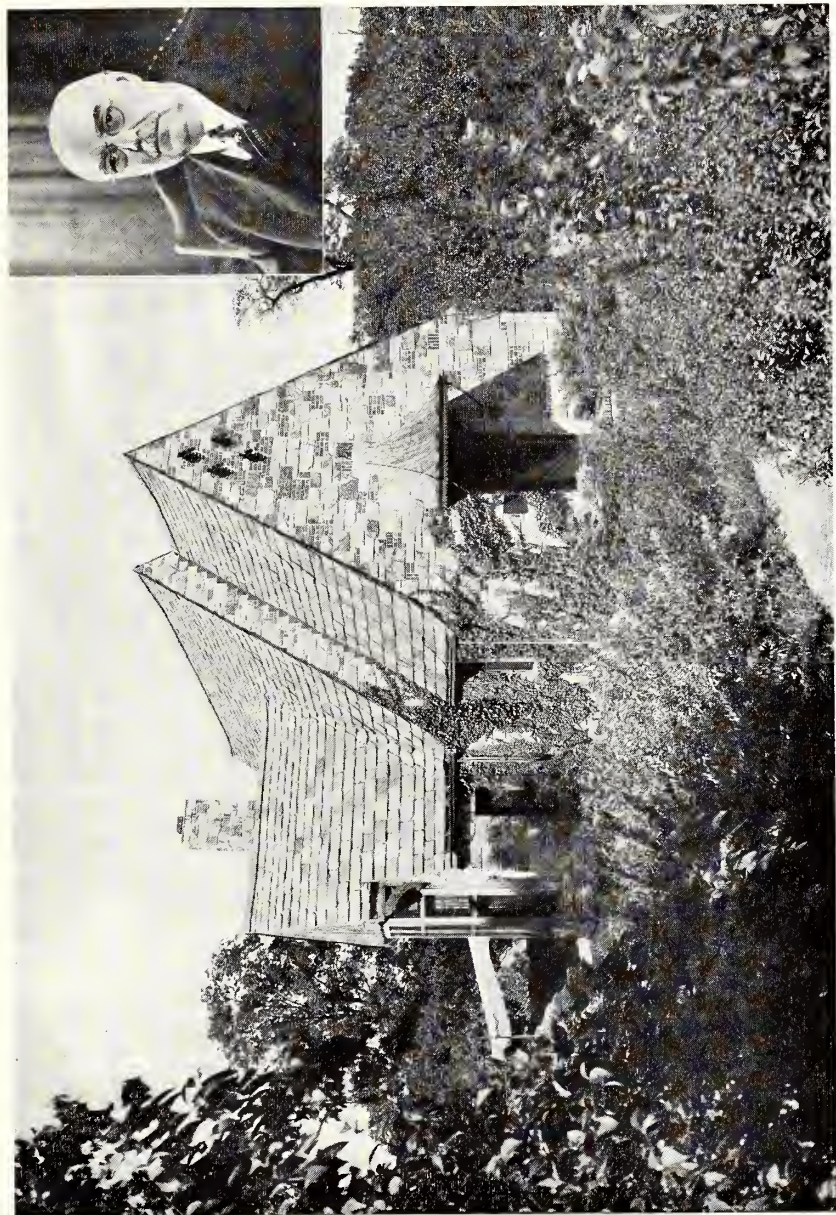
It is the hope of the University of Pittsburgh that the Stephen Foster Memorial will be more than a tribute to a composer of a past generation. It should also be a living institution of the present, contributing to the musical, the dramatic, and the intellectual progress of the community. In the first year of the memorial's operation, forty thousand persons have attended programs in the auditorium and social room, and an equal number have visited the shrine or inspected the Foster Hall Collection.

THE FOSTER HALL COLLECTION

The Foster Hall Collection was founded, not by a Pittsburgher or a musician, but by an Indianapolis manufacturer, Josiah Kirby Lilly. Through his generosity, this collection has been presented to the University of Pittsburgh, to be housed permanently in the Foster Memorial, for view and study by the American people. Much of the present remarkable revival of interest in Foster is due to the activities of Mr. Lilly. Through his collecting he has brought to light hitherto unknown information and acquired materials that might otherwise have been lost. Through his publications he has made important contributions to

Foster bibliography. Through his gifts to libraries, schools, musical organizations, radio stations, and individuals, Foster music and literature have been widely distributed and new interest in the composer has been aroused.

The love of this Indiana citizen for the music of Stephen Foster may be traced back to his youth, in Greencastle, Indiana, when he used to hear the students at Asbury College (now DePauw University) singing Foster's songs. Throughout his life, Mr. Lilly has enjoyed keenly hearing Foster's music sung or played. But it was not until 1930, when he was about to retire from business, that he became actively interested in the collecting of material relating to Foster. Some time that year, he happened to hear played a set of excellent phonographic recordings of Foster's music. It occurred to him that it might be an interesting hobby to collect the early editions of these songs he loved so well. Acting upon the advice of one of his sons, a bibliophile, Mr. Lilly wrote to several dealers in Americana, from whom he acquired a few first and early editions of Foster's songs. And then, on January 5, 1931, occurred an event which caused him to become a serious collector of Fosteriana, and to build up the most important collection in existence. On that day he acquired from a Boston dealer several hundred early editions of Foster music, including nearly one hundred first editions. He realized that he now had the most important collection of the music of America's great melodist that had yet been brought together. Yet it was obvious that it was far from complete. He had less than half the possible first editions. There must be many hundreds—possibly thousands—of early editions. His collection so far possessed no Foster manuscripts, no letters, none of Stephen's personal possessions, no pictures, no bibliography on the subject. The very incompleteness of his work so far was a challenge! He would build up his collection, fill in the vacancies, learn all he could about the man and his music, work carefully and accurately, and make his hobby a distinct contribution to American music and American history. He possessed, in the suburbs of Indianapolis, a small granite building used as a library and music hall. He placed his collection in this building, which was then named Foster Hall. The collection itself soon became known as the Foster Hall Collection.



FOSTER HALL, INDIANAPOLIS, AND JOSIAH KIRBY LILLY,
FOUNDER OF THE FOSTER HALL COLLECTION



The situation confronting a Foster collector in January, 1931, was one to delight the heart of a person who welcomed the presentation, for his solution, of problems both difficult and interesting. No comprehensive collection of Fosteriana existed. A few individuals, here and there, possessed small collections, but almost without exception these collections consisted only of sheet music. Not many of Stephen's rare and important letters and manuscripts had yet found their way into collections. The music division of the Library of Congress contained a valuable file of many of the first editions of Foster's works; it contained some letters, documents, royalty statements, Foster holographs, and other source material. The library's material could serve as a guide, to enable other collectors to plan their own work, but it was far from complete. In Foster's day copyrights were entered in the federal district courts, rather than in the copyright office of the Library of Congress, as they are to-day; this procedure is responsible for many gaps in the library's present records. There was no up-to-date check list of Foster's works. In 1915 the Library of Congress had issued a check list, but the discovery of new material had rendered it obsolete. There was no accurate knowledge of the exact number of works produced by Stephen Foster in the score of years he devoted to composition. Writers on the subject varied widely in their estimates: some stated as low as one hundred songs and compositions, others generously credited Stephen with a thousand.

Although there was a surprisingly large literature on the subject, a large proportion of it was of no value to the student. The greater part of it—newspaper and magazine articles—was either patently inaccurate or mere repetition of former publications, and therefore was almost worthless. But occasionally the research worker came upon material that was of genuine importance. Morrison Foster's *Biography* contained a brief but interesting account of his brother's life, and included about three quarters of Stephen's songs and compositions, many of which might otherwise have been lost. The biographical section of Morrison's book must be considered a series of biographical anecdotes, rather than a biography. Its importance lies as much in its presentation of the personality of the composer, as in its factual statements. Milligan's Fos-

ter¹⁰ was an excellent pioneer study, keenly appreciative of Foster's place in American music. But it was written with the aid of comparatively little source material, and was now out of date. Through this maze of literature, some of it important, much of it unimportant, the student had to feel his way, separating the accurate from the inaccurate and attempting to see the true Foster behind the legends that were in danger of obscuring the man himself.

Mr. Lilly organized the work of solving his collecting problems in businesslike fashion. Not long after the collection was founded, he realized that his interest would soon pass the stage of a one-man hobby, and that assistance would be necessary. New acquisitions were accumulating, source material was awaiting study, certain problems requiring a technical knowledge of music had arisen. The specialized aid he needed was found in the person of Walter R. Whittlesey, an able research worker and musicologist of Washington, D. C., for thirty-five years a member of the staff of the music division of the Library of Congress. As the collection grew in size, other members were added to the Foster Hall staff, in both Indianapolis and Washington. The work was divided into the classifications of acquiring, research, cataloguing, mounting, and correspondence. At one time, eleven persons were engaged in carrying on the work.

Many others, not directly associated with Foster Hall, assisted in the building up of the collection. Dealers in books and music who had Foster material for sale or exchange, fellow-collectors, and all persons interested in Stephen Foster were invited to communicate with Foster Hall. For their benefit an informal magazine, entitled *Foster Hall Bulletin*, was published and distributed gratuitously. This bulletin contained news of interest to the Foster collector: the discovery of new songs, reprints of Foster letters, the establishment of memorials to the composer. Each issue contained a list of the songs still needed by the Foster Hall Collection, and the prices offered for them. The relatives of Stephen Foster aided in the work. Mrs. Jessie W. Rose of Pittsburgh, granddaughter of the composer, and Mrs. Evelyn Foster Morneweck of De-

¹⁰ Harold V. Milligan, *Stephen Collins Foster, a Biography of America's Folk-Song Composer* (New York, 1920).

troit, daughter of his brother, Morrison Foster, rendered especially valuable service. Original letters and manuscripts, personal possessions of Foster, and other source material not obtainable elsewhere were added to the collection through their coöperation. Moreover, musicians, librarians, curators, students of Americana, sent information and material. Letters were received from all parts of the United States, from Canada and Great Britain, and material poured in from every quarter and in every form.

The result, after several years of work, is a comprehensive collection of more than ten thousand separate items, carefully catalogued and prepared for preservation and use, including: original manuscripts; facsimiles of manuscripts in other collections; first, early, and modern editions of Foster's music; Foster's own possessions; books relating to the composer in whole or in part; songbooks containing his music; magazine and newspaper articles; pictures and portraits; phonograph records; broadsides; and miscellaneous Fosteriana.

One of the most fascinating of the Foster Hall studies has been the identification of original works of the composer, as distinguished from adaptations of his melodies. The number of *original* published songs and compositions discovered so far is 201. In addition to this number, there are over a hundred arrangements and translations which are not classified as original works. The determination of these figures has been a more complicated process than the mere counting of titles. It was early discovered that many of the songs credited to Foster were not actually original compositions. For example, a revival hymn, under the title of *I Love Him*, has been widely published. Foster was credited as the composer. A brief inspection shows that the air is none other than his *Old Black Joe*. Another hymn, *There's a Land of Bliss*, makes use of his *Old Uncle Ned*. A tribute to George Washington, *Mount Vernon Bells*, proves to be set to the air of Stephen's *Massa's in de Cold Ground*. A temperance songster contains *Then and Now*, to be sung to *My Old Kentucky Home*.

Foster's popular melodies, like other "old favorites," were widely adapted in this manner, both in his own day and afterwards. They are still being adapted to-day. The Foster Hall Collection contains literally

hundreds of such titles, and more are being added constantly. Mr. Lilly has coined the word "Derivata" for adaptations of Foster melodies—a term which has become a standard part of the vocabulary of Foster collectors. The immense number of these adaptations was a source of confusion to the early students of Foster's work. Under the impression that they were counting only *original* works, they would include these titles in check lists of the composer's music. At one time, Foster Hall had credited Foster with over 300 original works. Gradually, through the discovery that this figure included "Derivata," the number was brought down to the present 201.

Such "Derivata" as the four listed above can, of course, be easily discerned by the research worker. The melodies there used were among Foster's most popular, and would be obvious to a person aware of the possibility of adaptations. But many "Derivata" were adaptations of songs not so well known: obscure hymns or sentimental ballads that enjoyed a passing popularity but are forgotten to-day. The staff was not familiar with every air composed by Stephen Foster. Thus, *Golden Dreams and Fairy Castles!* was an adaptation of the Foster hymn, *We'll Still Keep Marching On*. And a Civil War song, *The Wounded Soldier's Welcome Home*, utilized Foster's forgotten *Willie We Have Missed You*.

Foster Hall was a non-commercial institution. No charges of any kind were made for its services or its publications. Its founder did not seek self-advertisement. His only purpose was to revive interest in the music of Stephen Foster. All persons interested in Foster were cordially invited to visit Foster Hall or to correspond with Mr. Lilly. Writers and students seeking source material were especially welcome, and assistance was given to them in the preparation of article, book, or thesis. This liberal policy, for example, contributed to the production in 1934 of a long-needed definitive biography of the composer, John Tasker Howard's *Stephen Foster, America's Troubadour*. This volume, the standard work on the subject, was not published by Mr. Lilly, but he had turned the facilities of his collections, both of materials and of newly-discovered facts of Foster's career, over to Mr. Howard, then already

known as an able music historian through his reference book *Our American Music*.

More than fifteen thousand visitors came to Foster Hall during its six years of existence in Indianapolis, not only from Indiana and the Middle West, but from other sections. At least once a week Foster programs were presented at the hall, consisting of a lecture on the composer, a display of the material in the collection, and Foster music by a quartet.

The publications of Foster Hall have been prepared for many uses. The most important is entitled *Foster Hall Reproductions of the Songs, Compositions and Arrangements by Stephen Collins Foster*. This work is a set of facsimiles of the first (or earliest obtainable) editions of Foster's complete works. Since it serves as an accurate check list, it is a valuable aid to the collector who wishes to know the points determining the first edition of a Foster song. Because of the large number of Foster's works and of the necessity for accurate editing, the checking, engraving, and printing of the *Reproductions* was an undertaking of considerable magnitude, requiring a year and a half to complete. One thousand sets of the *Reproductions* were published and presented by Mr. Lilly to libraries throughout the United States and Great Britain. The fact that the *Reproductions* not only comprise Foster's complete works, but also are facsimiles of the original printings, makes them a unique publication.

Another widely distributed Foster Hall publication was a handsome reprint of the biographical section of Morrison Foster's work, under the title of *My Brother Stephen*. Other books and pamphlets, dealing with Foster's life, have been presented to collectors.

Songs of Stephen Foster, edited by Will Earhart and Edward B. Birge, is intended primarily for use in schools. It is a collection of more than forty of Foster's best songs. This work has been widely distributed, and a second edition is now being published by the University of Pittsburgh. Although prepared chiefly for use by children, adults have found this work suitable for their own use.

Mr. Lilly has published a number of arrangements of Foster's music.

An excellent medley of Foster melodies for concert band was prepared by Luis Guzman, of the United States Marine Band. This work has been presented to American high-school and college bands, and to bands throughout Latin America and Europe. Other arrangements for voice or instruments have been printed, or are in the course of publication.

The *Foster Hall Recordings* consist of phonograph records of all Foster's original works. A few sets of these records have been prepared and presented to such institutions as the Library of Congress. Moreover, radio stations have been furnished phonographic recordings of Foster programs, and arrangements especially adapted for broadcasting purposes.

In all his work, Mr. Lilly has attempted to do more than maintain a mere museum of Foster relics. He has sought to keep alive the *music* of Stephen Foster. The Foster Hall publications have not only helped to keep alive the best Foster melodies, they have helped to popularize songs of genuine merit, which were not so well known.

After he had founded his collection, Mr. Lilly seriously considered what should be done with it eventually. About that time, he heard of the Stephen Foster Memorial, planned by the Tuesday Musical Club and the University of Pittsburgh. There, it seemed to him, was the logical destination for his collection. His offer to present the collection to the Pittsburgh memorial was accepted, and in 1937 it was transferred in its entirety from Indianapolis to its new home. The work of Foster Hall, under the auspices of the University of Pittsburgh, is an uninterrupted continuation of its former activities in Indianapolis. Its facilities are available to student or writer, publications are sent out, schools and clubs are assisted in the preparation of Foster programs, the collection is exhibited to visitors, programs are held in the memorial.

Pittsburgh citizens and others can now see, at the Stephen Foster Memorial, the source material which gives the Foster Hall Collection its first place among all collections of Fosteriana. Included are the following:

Book of original manuscripts. More than two hundred pages of first drafts of published songs, unpublished verses, inscriptions, and cartoons, all in Stephen's handwriting. Here one can see the evolution of *Old Folks at Home*. It was originally given the title, *Way Down Upon de Old Plantation*, and

the first line reads, "Way down upon de Pedee ribber." At the suggestion of his brother Morrison, Stephen eventually substituted the name of the Swanee River of Georgia and Florida for the Pedee River of South Carolina.

Foster's account book. Stephen kept no diary, but these financial records furnish a fairly good substitute. The book, written in his hand, contains important information about his earnings. Thus, we learn that *Old Folks at Home* earned him \$1,647.46, *My Old Kentucky Home*, \$1,372.06, and *Massa's in de Cold Ground*, \$906.76.

Original letters. A score of Stephen's rare letters are included in the collection. For some reason, few Foster letters have come to light; of those discovered, the majority are in this collection. Photostats of original Foster letters elsewhere—the Library of Congress, the Huntington Library at San Marino, California—are in the Foster Hall Collection, so that complete information is on record.

Publisher's manuscripts. Although first drafts of Foster's songs appear in large numbers in the book of original manuscripts described above, the finished manuscripts, showing both verses and music, as sent to the publisher, are quite rare. Only six are in the collection.

First editions. More than 180 first editions are in the Foster Hall Collection, including the very rare *Oh! Susanna*, the song that established Stephen's fame. A copy of this valuable first edition has just been acquired by the Hall, June, 1938. Foster collectors have been searching for it for years. A perfect copy of *Open Thy Lattice, Love*, his first published work, has not yet been added to the collection, although two mutilated copies are in the collection.

Stephen's melodeon. This portable musical instrument was played by the composer on serenading parties in Pittsburgh in the 1850's.

Stephen's flute, presented by him to his friend William Hamilton of Pittsburgh in 1857. When the corner stone of the memorial was laid in June, 1935, Hamilton's grandson, Alfred R. Hamilton, Jr., presented this flute to the University of Pittsburgh, to be placed in the Foster Memorial.

Minutes of the Buchanan Glee Club, the Democratic organization of which Stephen was music director.

Stephen's Bible, prayer book, and dictionary.

Original pictures of Stephen Foster. There seem to be only three¹¹ poses so far discovered, all of which are now in the collection:

Daguerreotype taken in Pittsburgh, June 12, 1859. It shows Stephen at the age of thirty-two years and eleven months. This portrait, with Stephen's elbow resting on a table, and his chin resting on the back of his hand, is the pose most familiar to Foster students.

¹¹ The first edition of this pamphlet described a fourth picture, a daguerreotype of Stephen Foster as a boy. Subsequent research has proved that the figure in the picture is not Stephen, but is probably his nephew, Dunning F. Thornton.

Tintype. Age uncertain.

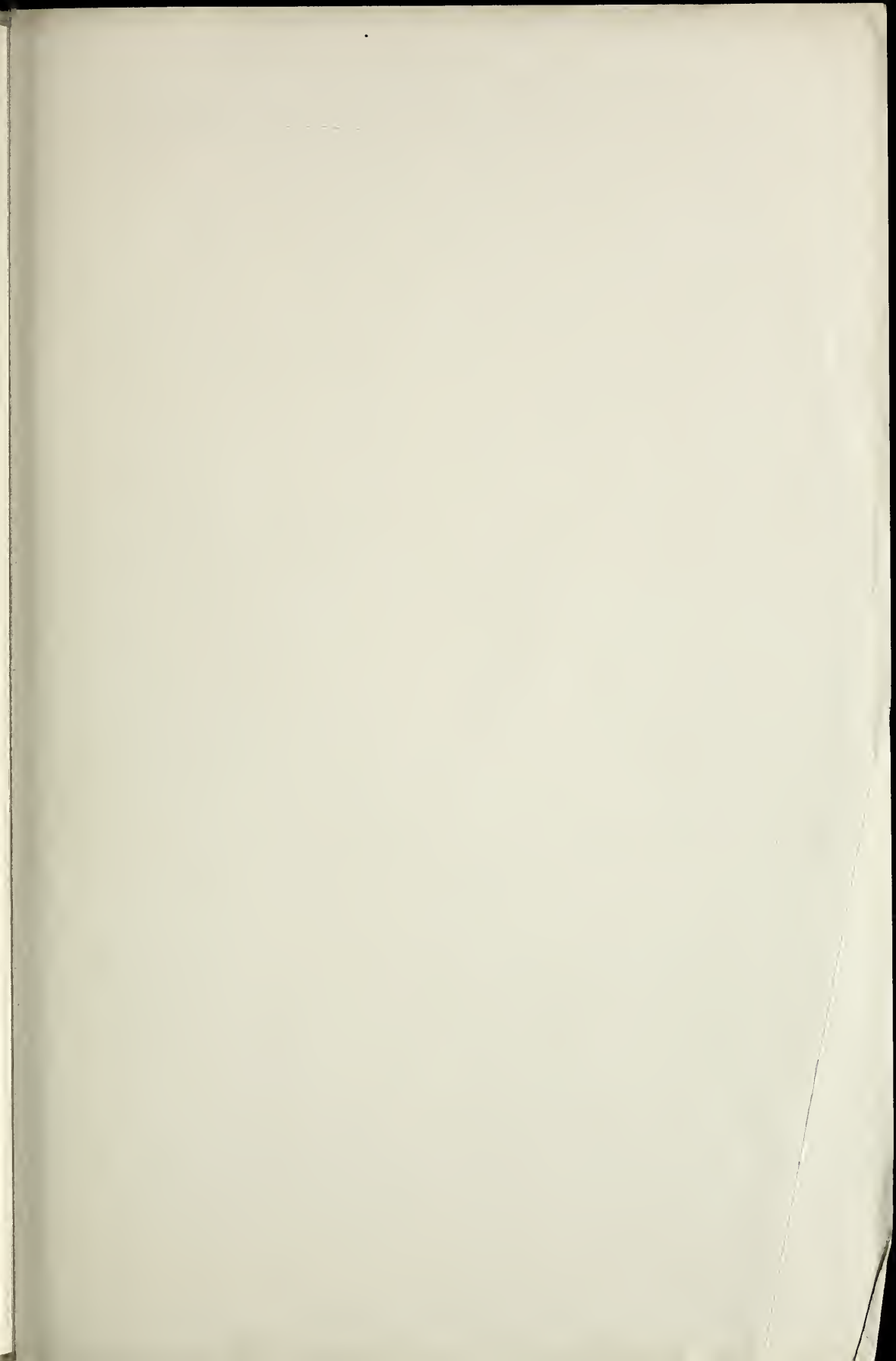
Ambrotype taken in New York in late December, 1863, or early in January, 1864. This picture was made about two weeks before Stephen's death.

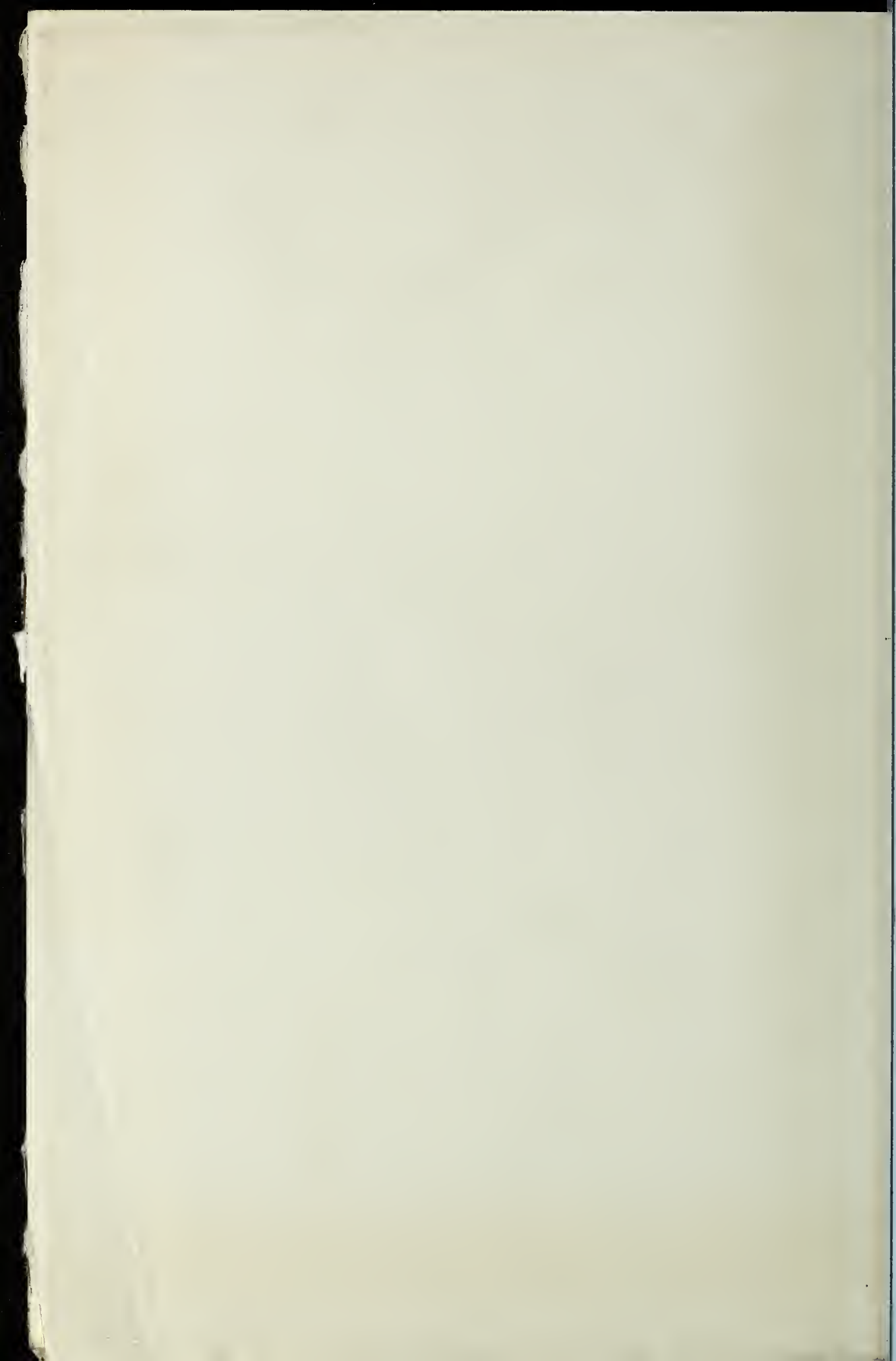
Foster family records, scrapbooks, account books, and other documents containing source material.

Stephen's pocketbook. This Foster relic is at the same time one of the most interesting and the most pathetic items in the Foster Hall Collection. It was found in his clothing after his tragic death in Bellevue Hospital, New York, January 13, 1864. The thirty-eight cents in coins and paper money it contained are eloquent evidence of his financial condition in his last unhappy days.

The pocketbook also includes a scrap of paper bearing five penciled words, which were probably to be used as the title or theme of a song Foster did not live to write. Whatever their purpose, they describe fittingly the fine, sincere character of the man who wrote them, the composer whose melodies have become the heart songs of the American people. These five words are affectionately known to Foster students and collectors as Stephen Foster's Last Message:

"Dear Friends and Gentle Hearts"





Foster Hall Bulletin



NUMBER 12

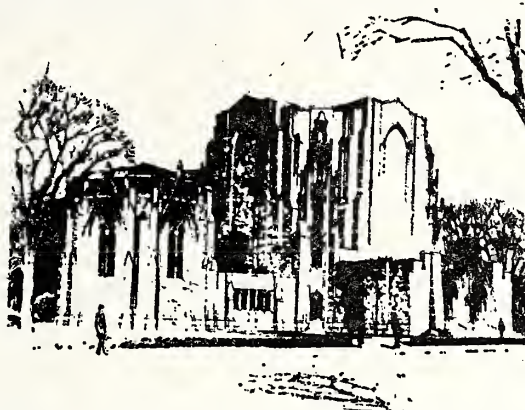
1875

1876

Foster Hall Bulletin

ISSUED OCCASIONALLY AND PRESENTED TO COLLECTORS OF AND DEALERS IN FOSTERIANA, ALSO TO OTHERS WHO MAY BE IN SYMPATHY WITH AN EFFORT TO COLLECT DATA AND MATERIAL BEARING UPON THE LIFE AND WORK OF THE AMERICAN COMPOSER, STEPHEN COLLINS FOSTER.

NUMBER 12



JULY 4, 1940

ADDRESS all correspondence to the Curator, Foster Hall Collection, University of Pittsburgh, Pittsburgh, Pa.

GREETINGS

Foster Hall Bulletin Number 12 makes its appearance, appropriately enough, on Stephen Foster's birthday.

Just 114 years ago, on the fiftieth anniversary of the signing of the Declaration of Independence, Stephen Foster was born.

The Foster Hall staff takes this opportunity to send greetings to old and new readers.

HISTORY OF THE PAST FIVE YEARS

Many events in Foster Hall's history have taken place in the five and a half years which have elapsed since *Bulletin Number 11* was issued in February, 1935.

During the six years the Foster Hall Collection was located in Indianapolis, from 1930 until 1936, its founder, Josiah Kirby Lilly, was planning to present it to an institution which would maintain it in perpe-

(Continued on page 20)

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STEPHEN MARCHES ON!

This slogan has become the battle cry of Foster Hall staff members, past and present.

Recognition of the significance of Stephen's place in American music is belated, but it has made up for lost time. Many honors have been paid him during the past several years.

1940 finds the Foster revival at its peak. So far this year, three unusually important events have taken place—in addition to the usual events and programs:

Completion of a Foster motion picture, *Swanee River*, in January.

Issuing of the Stephen Foster stamp, May 3.

Publication of a new Foster biography for children, *He Heard America Sing*, in May.

All these events are described elsewhere in this *Bulletin*.

In addition to these honors for Stephen which have actually materialized, there is a possible fourth, which his friends sincerely hope will be awarded him before the close of the year. This is his election to the Hall of Fame.

Please read carefully the article, *Hall of Fame*, below. Your co-operation in the enterprise there described is earnestly requested.

HALL OF FAME

The quinquennial election for the Hall of Fame for Great Americans, located on the campus of New York University in New York City, will be held this year. The institution's handbook points out that "Every American is a Shareholder in the Hall of Fame."

Stephen Collins Foster is not yet a member, but the Foster Hall staff hopes that he will be honored this year. He received seven votes in the 1930 election, and twenty-five in 1935. According to the rules of election, all candidates with twenty or more votes in the previous election automatically become eligible for consideration at the next election and are thus placed upon the ballot. Therefore, there is no need for the general public to *re-nominate* Stephen Foster for consideration by the College of Electors this year.

However, all readers of the *Bulletin* interested in Stephen's chances are urged to exercise their right as

Americans to *recommend* his name to the Electors. Readers wishing to participate in this movement may obtain a list of the names and addresses of the Electors from Foster Hall. They should write direct to the Electors, setting forth their reasons for wishing to see Stephen Foster honored in the Colonnade of the Hall of Fame.

The ballots were sent to the Electors May 1. They will be returned between October 1 and October 15. The results of the election will be made public on November 1.

The choice of a name for inscription in the Hall of Fame requires a vote of three-fifths of the Electors. Foster Hall hopes that its friends will wish to help further Stephen's chances by writing a good word in his behalf.

No finer tribute could be paid the composer of America's best loved melodies, than to elect him to the Hall of Fame.

STEPHEN FOSTER STAMP

An important event in the Foster world took place at Bardstown, Kentucky, May 3, 1940. The new Stephen Foster stamp was placed on sale, with appropriate ceremonies. After that date, it was available for purchase at other post offices throughout the country.

Foster collectors had long hoped that a Stephen Foster stamp would be issued by the Post Office Department, and they were much gratified when this ambition was realized.

The Foster stamp is one of the "Famous Americans" series issued by the Post Office Department this year. The color of the stamp is green; its denomination is one cent; the portrait of Stephen it bears is based on the "tintype pose" in the Foster Hall Collection.

A special envelope, known to the stamp collector as a "cachet," or "commemorative envelope," or "first-day cover," was prepared for the first-day sale of the stamp at Bardstown. The cachet bears a portrait of Stephen Foster by Foster Hall's good friend and fellow-collector, the late Joseph Muller of Closter, New Jersey. (See "Obituaries," p. 9.)

Through the cooperation of Mr. Ramsey S. Black, Third Assistant Postmaster General of Washington, D. C., and Mr. T. A. Spalding, United States Post-

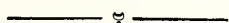
master at Bardstown, Foster Hall participated in the first-day sale. Two thousand cachets, bearing the Foster stamp, were mailed by the Hall.

A limited number of these cachets is available for presentation to readers of this *Bulletin*. If any collectors of Fosteriana, stamps, or first-day envelopes are interested, the Foster Hall staff will be glad to hear from them.

The little town of Bardstown made quite an event of the first-day issue of the Foster stamp. Several thousand guests—Kentuckians, Derby fans who came down from Louisville for the day, relatives of Stephen Foster, descendants of his cousin, Judge John Rowan (the founder of "Federal Hill"), Foster students and collectors, Hollywood stars, and officials of the state and Federal governments—gathered on the lawn of "Federal Hill," the former Rowan estate, to pay tribute to Stephen Foster's memory. James A. Farley, Postmaster General, delivered the principal address. Louisville-born Irene Dunne, who had flown east to her native city to attend the world premiere of her latest picture, sang *My Old Kentucky Home*.

No state holds Stephen Foster in higher regard, or does more to honor him, than does the Commonwealth of Kentucky.

On July 4, 1940, the 114th anniversary of the composer's birth, the Honorable Order of Kentucky Colonels will present to "Federal Hill" a portrait of Stephen Foster by Howard Chandler Christy.



NEW HOME OF THE COLLECTION

No better home for the Foster Hall Collection could have been devised than the Stephen Collins Foster Memorial. It is built in Gothic style of Indiana limestone, to harmonize with the central building of the University, the Cathedral of Learning.

As the visitor enters the building, he sees engraved over the two entrances to the auditorium the themes of Stephen Foster's best loved songs, *Old Folks at Home* and *My Old Kentucky Home*. The auditorium, seating 700, is used for the concerts, lectures, and dramatic productions presented by the University of Pittsburgh, the Tuesday Musical Club, and other groups. It is a handsome room. Its flamingo red velour curtain, and chairs and draperies of the same color,

form a brilliant contrast to its gray stone walls. On the floors below are a large social room, offices of the Tuesday Musical Club, and dressing rooms for musicians, lecturers, and actors.

The left wing of the Memorial is devoted entirely to the Foster Hall Collection. The present quarters of the Collection consist of the library, the office, and the shrine. There is also a storage room on the floor below the shrine.

The shrine is dedicated to the memory of Stephen Foster. It is a twelve sided room, containing a series of delicately carved stone arches. The room is lighted by stained glass windows, depicting the themes of the best known Foster melodies. The windows are the work of Charles Connick of Boston.

Around the walls of the shrine are displayed reproductions of the music pages of the first or earliest obtainable edition of every published song, composition, arrangement and translation by Stephen Foster so far discovered.

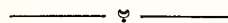
A display case for the exhibit of rare material from the Collection stands in the center of the shrine. The shrine thus becomes the museum room of the Foster Hall Collection.

Two Foster Hall publications contain complete descriptions of the new Memorial:

A Pittsburgh Composer and His Memorial

*The Stephen Collins Foster Memorial of
the University of Pittsburgh*

If any readers of the *Bulletin* have not already been sent these pamphlets, the staff will mail them upon receipt of request.



AN ALL-FOSTER PROGRAM

"A Classical-Romantic Evening, Founded on the Melodies of Stephen Collins Foster," was presented by Raoul Georges Vidas at the New York City Town Hall, April 18, 1940.

Several friends of Foster Hall participated in the program. The arrangements were made by Mr. Vidas, Lorraine Foster was soprano, and Betty Schuleen was pianist. In addition, a poem, *Stephen Collins Foster*, written by Katherine Breid, was read.

A large and enthusiastic audience attended.

Foster Hall Bulletin

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Official publication of the Foster Hall Collection

University of Pittsburgh

Pittsburgh, Pennsylvania

Founded by Josiah Kirby Lilly,

Indianapolis, Indiana

JULY 1, 1931

Published by the Foster Hall staff

PITTSBURGH MEMBERS	INDIANAPOLIS MEMBERS
FLETCHER HODGES, JR. <i>Curator</i>	JOSIAH KIRBY LILLY <i>Founder of the Foster Hall Collection</i>
LOUISE HAUSER <i>Assistant Curator</i>	DOROTHY J. BLACK <i>Secretary</i>
HENRY W. KOROPAL <i>Assistant</i>	MARY ALICE WILSON <i>Typist</i>
	MARY E. JOHNSON <i>Typist</i>

THURSDAY, JULY 4, 1940

A TRIBUTE TO THE FOUNDER OF THE FOSTER HALL COLLECTION

When the Tuesday Musical Club of Pittsburgh began their campaign to build the Stephen Foster Memorial, in 1927, they established January 13, the anniversary of the composer's death, as the date of their Annual Stephen Foster Memorial Program.

This program has become a Pittsburgh institution. Starting with the 1928 ceremonies, the first ten were held in the Music Hall of the Carnegie Museum; the last three have been held in the auditorium of the Stephen Foster Memorial.

The Thirteenth Annual Stephen Foster Memorial Program, January 13, 1940, took place on the 76th anniversary of Stephen's passing. It was arranged by Mrs. H. Alan Floyd, President of the Tuesday Musical Club, and Mrs. Will Earhart, Chairman of the Club's Foster Committee. Carleton Sprague Smith,

Chief of the Music Division of the New York Public Library and President of the American Musicological Society, was the principal speaker.

An impressive part of the program was the award of a gold medal to Josiah Kirby Lilly of Indianapolis, founder of the Foster Hall Collection, and donor of the Collection to the University of Pittsburgh. Forty-six Pittsburgh citizens were the donors of the medal. The presentation address was made by Cornelius D. Scully, Mayor of Pittsburgh.

The certificate of award accompanying the gift read:

Presented to Dr. Josiah Kirby Lilly of Indianapolis in recognition of his efforts to keep alive the memory of the Pittsburgh composer, Stephen Collins Foster, his work in maintaining public interest in Foster's music, and his gift of the Foster Hall Collection to Pittsburgh.

The medal was the work of the Pittsburgh sculptor, Charles Bradley Warren. The obverse bears the words:

Stephen Collins Foster
America's Troubadour
1826-1864

The obverse also includes a classical figure representing Music. Below this figure is engraved the melodic theme of the first line of the chorus of *My Old Kentucky Home*.

On the reverse appear figures of negroes working and singing, with the text:

Presented to
Josiah Kirby Lilly
by the
People of Pittsburgh
in Appreciation
of His Gift of
the Foster Hall
Collection

Mr. Lilly not only founded the Foster Hall Collection and gave it to the University of Pittsburgh—he has maintained his interest in its activities while it has been under the auspices of the University.

SWANEE RIVER*

Reviewed by FLETCHER HODGES, JR., *Curator*, Foster Hall Collection, University of Pittsburgh.

The remarkable revival of interest in the life and songs of Stephen Collins Foster has resulted, in recent years, in many efforts to dramatize the composer's career and music on both stage and screen. Amateur organizations have frequently presented dramatic sketches based on Foster's life before schools, clubs and other institutions, with varying degrees of success. Two professional companies in Boston and New York attempted to introduce Foster operas, which were soon withdrawn.

Hollywood has contributed a number of one reel "shorts," depicting various incidents in Foster's life, usually connected with the composition of one of his songs. Most of the "shorts" have possessed little or no merit. In 1935, one of the minor producers issued *Harmony Lane*, a full length picture given some favorable comment in spite of certain flaws. It was not featured in many localities, and did not receive much publicity. Therefore, its influence in the Foster revival was slight.

Swanee River, a full length photoplay in Technicolor, produced early this year by the Twentieth Century-Fox Film Corporation, is the most recent Hollywood treatment of Stephen Foster. The fact that one of the country's leading producers has taken Foster and his music as the subjects of a feature picture which will be seen by hundreds of thousands of people in all parts of the world, makes this an important event in the development of the Foster revival.

For this reason, it is a satisfaction to report that *Swanee River* is a sympathetic portrayal of Stephen Collins Foster and his music. It is a melodious, colorful, interesting production which incorporates

Stephen's own qualities of simplicity and sincerity, poetry and melody.

Don Ameche plays the part of Stephen Foster. Andrea Leeds is his wife. Al Jolson is Edwin P. Christy, the great minstrel.

Possibly the curator of a collection of Fosteriana is the person least competent to judge the merits of a dramatic treatment of Stephen Foster and his music. He may be too close to his subject to have any perspective. In his efforts to preserve all materials relating to his subject, whether good, bad, or indifferent, and to compile all information in permanent records, the curator may lose the critical point of view. He deals chiefly with material: first editions, manuscripts, letters, and other sources; and with facts: dates, titles, copyright claims, genealogies. His hobbies are compiling bibliographies, check lists, appendices. These undertakings are the very breath of life to him, but seem bloodless, cold and uninteresting to all except a few enthusiasts like himself. Under these conditions, he may forget that the most important part of Stephen Foster was not his life, but his music.

Realizing the weakness of curators, in valuing facts for their own sake, this writer made a deliberate effort to subordinate them to Foster's music, on the two occasions when he saw the picture. In spite of this effort, he realized that *Swanee River* would be a disappointment to curators, librarians, historians and research workers interested primarily in biographical accuracy, and expecting a script based on the records.

(Continued on page 20)

*This review is not intended to be the official Foster Hall criticism of *Swanee River*. It represents merely the opinion of one individual on the staff.

Many correspondents have written Foster Hall their opinions of this picture. It is interesting to see that *most* of them agree with *most* of the professional reviewers—i.e., that *Swanee River* is a good picture.

On the other hand, the production has been strongly criticized by some correspondents and reviewers for its departure from biographical accuracy.

The Foster Hall staff would like to hear from readers of the *Bulletin* on this subject. Those readers who have not already seen the picture are urged to do so. They will surely find it good entertainment—even though they may not agree with some of the other statements in this review.

According to trade journals of the motion picture industry, *Swanee River* has been quite a successful production, having enjoyed a splendid run. Box office figures are, of course, the index of the financial success or failure of a picture. Since *Swanee River* has resulted in an increase in interest in Stephen Foster and his music among thousands of Americans, Foster Hall is glad to learn that the picture is considered a financial success.—F. H.

HE HEARD AMERICA SING

For years teachers and parents have regretted that no biography of Stephen Foster has been available for children. That gap in the Foster bibliography has now been filled.

He Heard America Sing, a story of Stephen Foster especially for children of junior high school age, has been written by Claire Lee Purdy of Montrose, California. This book of 236 pages was published in the spring of 1940 by Julian Messner, Inc., of New York. Pictures are by Dorothea Cooke.

This is a well written, well printed, well illustrated book, admirably suited for the audience for which it was intended. The Foster Hall staff takes pleasure in recommending it to schools, families, and young readers.

MARION FOSTER WELCH

The death of Stephen Foster's only child, Mrs. Marion Foster Welch, removes one of the very few remaining links between Stephen and the present.

She died July 9, 1935, at the age of 84, in the Stephen Foster Memorial Home, Pittsburgh, Pa.

Mrs. Welch was born in Pittsburgh, April 18, 1851. She often spoke of the close bond of sympathy between her and her father, a bond that was broken by his death in January, 1864, when she was twelve years old.

Mrs. Welch was a piano teacher. Many Pittsburghers of the present day received their first music lessons from the daughter of Stephen Collins Foster.

She was also a composer. One of her compositions, *Beautiful Dreamer Schottische*, is in the Foster Hall Collection. Its title is inspired by her father's famous song, *Beautiful Dreamer*—but the music is not an arrangement of his work, as the title might imply. It is an original composition.

Mrs. Welch had three children, two of whom have survived her.

SONGS OF STEPHEN FOSTER

The publication and distribution of the Foster Hall publication, *Songs of Stephen Foster*, are among the chief activities of the staff.

The editors and arrangers of *Songs of Stephen Foster* are Dr. Will Earhart, former Director of Music in the Pittsburgh Public Schools and Dr. Edward Bailey Birge, former Professor of Music at Indiana University.

The book was compiled especially for use by children in the public schools of the United States. Sets of these books are presented to schools and boards of education for class room use.

Songs of Stephen Foster has been widely used by educational institutions. Every state in the Union is represented in the distribution. The schools of California, Pennsylvania, Ohio, Indiana, and Illinois have probably made the greatest use of the book.

The first edition was printed by Josiah Kirby Lilly, in 1934, when the Foster Hall Collection was still located in Indianapolis. Two editions were printed by the University of Pittsburgh Press in 1938 and 1939. A fourth edition, now on the press, will be ready for distribution in September, 1940.

The president of the board of education in a small Illinois town writes:

"Please accept our thanks for your gift of the Foster song books to our schools. The books reach all classes and grades and the smallest children as well as the most advanced sing the Foster songs with zest. Foreign children who are hearing the songs for the first time deprive themselves of recesses and privileges that they might have time to commit Foster's songs to memory.

"This book shows Stephen Foster's great legacy to the United States and his contribution to education."

"I'SE GWINE TO LOU'SIANA"

(Subtitle: "The Sun So Hot I Froze to Death")

A new and interesting honor for Stephen Foster was planned for New Orleans' famed Mardi Gras carnival, February 5, 1940.

A series of nineteen floats, depicting the themes of favorite Foster melodies, was prepared for the Pageant sponsored by the Order of Proteus. The floats, the costumes, the trappings of the horses, were all designed with the purpose of presenting an unusually colorful spectacle.

Unfortunately, the weather man took an active part in the festivities. Instead of giving New Orleans a balmy Southern sun, he presented his fellow citizens with a freezing temperature, snow, and sleet. It was not possible to pull the floats from their storage place.

No doubt California would have given our Stephen better treatment.

Perhaps the originators of this novel tribute to the composer of beloved Southern melodies will make use of their floats in the 1941 Pageant. If they do, let us hope that they will have a bright California—or Florida—day.

STEPHEN FOSTER'S DIRECT DESCENDANTS

Stephen Foster's direct descendants number fourteen. Of this number, twelve are living today. Only about six years ago Stephen's entire line of descent, born up to that time, was alive.

Occasionally, Foster Hall visitors or correspondents named Foster state their belief that they are *descendants* of Stephen Foster. Such beliefs are erroneous, because none of Stephen Foster's *direct descendants* bears the Foster name. All of his line have descended from his only daughter, Mrs. Marion Foster Welch of Pittsburgh.

Stephen has had one daughter, three grandchildren, five great grandchildren and five great great grandchildren.

Stephen's daughter, Mrs. Welch, died July 9, 1935, shortly after the death of one of her two daughters, Mrs. Ernest A. Reed of New York.

Stephen's living descendants include two grandchildren:

Mrs. Jessie Welch Rose of Pittsburgh.
Matthew Wiley Welch of Pittsburgh. (unmarried)

Mrs. Rose's three children are Stephen's great grandchildren:

Mrs. Ralph Melady of Pittsburgh.
Stephen Collins Foster Rose of South Coventry, Conn. (married)
Dallas Clayland Rose of Pittsburgh. (unmarried)

There are two other great grandchildren of Stephen Foster, the children of Mrs. Reed:

Marshall Foster Reed, of Bay Shore, Long Island, N. Y. (married)

Mrs. Arthur B. Hull of Brightwaters, Long Island, N. Y.

Mr. Reed has three small children; his sister, Mrs. Hull, has two. These five children are Stephen's great great grandchildren.

Stephen's relatives by *collateral* descent are quite numerous, due to the large families of his two sisters, Ann Eliza Foster Buchanan, and Henrietta Angelica Foster Wick Thornton (who was twice married). His two brothers, Henry and Morrison, have also left descendants.

However, of the many *living* descendants of Stephen Foster's parents, William and Eliza Foster, *only four bear the Foster name*. They are descendants of Stephen's brother Morrison:

William Barclay Foster of Pittsburgh;

His three young children:

William Barclay Foster, Jr.

Richard Knowlson Foster

Sarah Elizabeth Foster

With the exception of these four, any relationship of a person named Foster to Stephen Collins Foster is of necessity rather a distant one. Their common ancestor would be Stephen's *grandfather*, James Foster. Since all of James' grandchildren (Stephen's brothers, sisters and first cousins) are now dead, any *Foster* relatives of Stephen's (other than Morrison's line) could not be of any closer relationship than that of "first cousin once removed." And since very few of that generation are left, the chances are that the relationship is even more *distant*.

FRAUDS AND FORGERIES

In order to warn collectors, dealers, and librarians of two types of fraud in the field of Foster collecting, Foster Hall mailed two form letters in September, 1939, to a number of its correspondents. These letters are reprinted below, since they will be of interest to most readers of the *Bulletin*.

The first letter was mailed to individual collectors, dealers, and librarians.

The Foster Hall staff is writing to individuals and to institutions possessing collections of material relating to the American

composer, Stephen Collins Foster, and to dealers in Americana, to warn them of two types of fraud involving Foster's letters, manuscripts, and music. These frauds, recently called to our attention, cause the collector needless expense and annoyance, and injure the honest dealer, through the dispute brought upon the entire business by the acts of unscrupulous persons.

1. FORGERIES

Forged Foster letters and manuscripts are being placed on the market. Any "original Foster documents" offered you should be studied very carefully. It is well to be skeptical until the authenticity of such material has been definitely established.

New York and Philadelphia seem to be sources for some of these forgeries.

2. FIRST EDITIONS

The *Foster Hall Reproductions of the Songs, Compositions and Arrangements by Stephen Collins Foster* were published by Josiah Kirby Lilly of Indianapolis in 1933, and were presented by him to the principal libraries in the United States and Great Britain.

These *Reproductions* consist of facsimiles of the first or earliest obtainable editions of Foster's complete works.

We have been informed that thieves have been pilfering copies of facsimiles from the sets of *Reproductions* in libraries, and have been selling them to unsuspecting collectors as "original Foster first editions."

Libraries report that a number of works are missing from their sets, including:

Foster's *Social Orchestra*, *Old Folks at Home*, *My Old Kentucky Home*, *Old Black Joe*, *Oh! Susanna*, *Old Dog Tray*, *Nelly was a Lady*, and others.

Material from the *Foster Hall Reproductions* may be easily identified. Each sheet of paper in the set bears the water mark "Foster Hall Reproduction" in the margin. If a sheet is held up to the light, this water mark may be plainly discerned.

Foster Hall is anxious to protect the collector and the legitimate dealer against fraud. Your co-operation will be of value in this effort.

Information concerning fraudulent transactions involving Fosteriana will be appreciated.

The second letter was mailed only to those institutions possessing sets of the *Foster Hall Reproductions*.

Your library contains a set of the *Foster Hall Reproductions of the Songs, Compositions and Arrangements by Stephen Collins Foster*, presented by Josiah Kirby Lilly of Indianapolis, Indiana.

This work was compiled in 1933 by the staff of Foster Hall, (formerly located in Indianapolis, now in Pittsburgh) under the direction of its founder, Mr. Lilly. Your library was one of the thousand libraries in this country and in Great Britain to which Mr. Lilly gave these sets of the music of Stephen Foster.

It has recently come to the attention of Foster Hall that unscrupulous persons are removing material from certain sets of *Reproductions*, and are selling them to unsuspecting purchasers as "original Stephen Foster compositions." Since each sheet of paper in the *Reproductions* bears the water mark "Foster Hall Reproduction" in the margin, such dishonest transactions may be identified.

However, in a number of cases, the damage has been already done. Since thousands of persons make use of many of the institutions possessing sets of the *Reproductions*, identification of the guilty parties is difficult or impossible.

Foster Hall is writing to you, to suggest that you protect your own set against pilfering, by guarding it carefully and requesting identification from individuals who wish to study it. Please note that the *Foster Hall Reproductions* form a valuable gift to your library, which can not be replaced. It is not possible to furnish duplicate copies of many of the items contained in your set. The Foster Hall staff is anxious to help you keep your set complete and in good condition.

Foster's *Social Orchestra*, the first item in Case So-Z, has been one of the chief items stolen. The size and color of this publication evidently catch the eye of the thief.

Other missing works include Foster's most famous songs:

Old Folks at Home, *My Old Kentucky Home*, *Old Black Joe*,
Oh! Susanna, *Old Dog Tray*,
Nelly was a Lady.

Please inform your associates about this source of danger to your property, and take steps to prevent it.

Any assistance you can give Foster Hall in protecting unsuspecting collectors from

fraud will be greatly appreciated.

It is suggested that your set be inspected carefully and checked against the Index Book (the first item in Case A-Le). Please report any missing items to Foster Hall. It may be possible to replace some of the stolen songs.

"OH! SUSANNA" ABROAD

Writers of the late 1840's and 1850's have reported the wanderings of Stephen Foster's hearty song, *Oh! Susanna*, over the face of the earth. That globe-trotting reporter, Bayard Taylor, told of hearing it sung in Panama, California, and India. Other travelers in Africa, Arabia, and China met the young lady in those widely separated places. Forty-Niners, soldiers, sailors, workmen, slaves and prisoners were cheered by her.

The music critic of *Putnam's Monthly Magazine*, writing in the issue of August, 1855, says:

"We do by no means despair of living to hear an American opera in Paris or Naples. And we *have* lived to hear an American melody, the melancholy [sic!] air, to wit, of 'Oh! Susannah! don't you cry for me,' whistled by a yellow-headed Somersetshire lout, under the broken noses of battered saints in the antique archway of a Norman church, hidden in the green heart of western England."

OBITUARIES

Four good friends of Foster Hall have passed away in recent years.

Walter R. Whittlesey of Washington, D. C., a former member of the Foster Hall staff, died April 9, 1936. He was an able musicologist and research worker, and was one of the leading students of Stephen Foster's music. For many years he was on the staff of the Music Division of the Library of Congress. He was one of the editors of two important check lists, *Catalogue of First Editions of Stephen C. Foster* (1915) and *The Foster Hall Reproductions of the Songs, Compositions and Arrangements by Stephen Collins Foster* (1933). Until his deep interest in music caused him to change his career, Mr. Whittlesey was a train dispatcher for the Southern Railway, at Alexandria, Virginia.

Maskell Ewing of Philadelphia, a grandson of Stephen Foster's sister, Ann Eliza Foster Buchanan, died

June 3, 1938. He was interested in the careers of his two famous great uncles, Stephen Foster and James Buchanan, president of the United States from 1857 to 1861, and had extensive collections of family correspondence relating to both. Mr. Ewing made the discovery that the song, *Way Down South in Alabama*, was an early work of Stephen Foster. Through his courtesy, copies of this song were printed by Foster Hall and presented to libraries possessing the *Foster Hall Reproductions*.

E. Jay Wohlgemuth of Cincinnati, author of *Within Three Chords, the Place of Cincinnati in the Life of Stephen Collins Foster*, died December 29, 1938. Mr. Wohlgemuth was one of the first Cincinnatians to study Foster's career in the Queen City, 1846-1850, and to show the significance of those years. He was largely responsible for Cincinnati's present interest in the composer. Some of the memorials to Stephen Foster in that city were established as a result of Mr. Wohlgemuth's efforts.

Joseph Muller of Closter, New Jersey, musician, artist, writer, research worker, collector and world traveler, died May 9, 1939. He was an authority on Foster, and was of great assistance to Foster Hall in its early years. Many pencil sketches by Mr. Muller, depicting people or localities closely connected with Stephen's career, are in the Foster Hall Collection. Mr. Muller's chief interest was American music of the middle nineteenth century, but he was also widely known for his scholarly treatise, *Bibliography of Francis Scott Key's "The Star Spangled Banner,"* and for his portraits of the classical musicians. He had an interesting life. He was born in Belgium and in his youth became a sailor. Later he was a steward on private yachts, and visited many countries. During his travels, he increased his knowledge of music and art, and began to compile his remarkable collections. Eventually he became connected with the Music Division of the New York Public Library. Mr. Muller's portrait of Stephen Foster appeared on the "first-day cover" printed for the new Stephen Foster stamp issued at Bardstown, Kentucky, May 3, 1940. (See "Stephen Foster Stamp," p. 2.)

EARLY AMERICAN SHEET MUSIC

Collectors of and dealers in the sheet music of Stephen Foster's period are eagerly awaiting the publication of *Early American Sheet Music: its Lure and*

its Lore. The authors are a music dealer, Harry Dichter of Philadelphia, and a music publisher and Foster collector, Elliott Shapiro of New York.

Its description of rare editions and information about the popular music of the middle nineteenth century will be of much interest to students of *Fosteriana*.

There will be a chapter on Stephen Foster and a bibliographical description of some of the outstanding Foster songs.

The book will include a list of over two hundred early American music publishers, from about 1780 to 1890, with their addresses and dates of operation.

Also included will be a list of lithographers and artists working on American sheet music before 1870. This list is compiled by Edith A. Wright and Josephine A. McDevitt of Washington, D. C., two collectors whose hobby is among the most interesting in the entire sheet music field—the collecting of songs and compositions with lithograph title pages printed in color.

Early American Sheet Music will consist of 160 pages, printed in a cloth bound limited edition. There will be about thirty illustrations, mostly covers of first editions of early music.

The book will be published by R. R. Bowker Co., 62 West 45th Street, New York City. The probable publication date is September 20, 1940.

FAN MAIL

Between ten and fifteen thousand letters are handled each year at Foster Hall. This flood of mail makes it impossible to answer each letter personally. Form letters are sent in reply to routine correspondence, such as requests for Foster Hall publications.

The Hall sends its apologies to those correspondents who do not receive immediate replies to their letters, and hopes that they will be tolerant of any delay. The three Pittsburgh staff members find that keeping up with the mailman forms one of their most interesting and difficult duties.

Less interesting is the dull routine of filing. Like bad housekeepers who can clear a room in no time at all through the simple expedient of sweeping children's toys, unsorted shoes, and the family wash under the handiest bed, the Foster Hall staff is sometimes tempted to dispose of the ugly problem of filing (for

the time being) by hiding the unfiled mail in stacks under desks or behind books on the library shelves.

Whether or not we have yielded to this temptation is another matter. The staff refuses to commit itself.

Every event in the Foster world—a Foster play in New York, a Foster movie in Hollywood, a Foster stamp at Bardstown, Kentucky, a new Foster memorial in Florida, or a new *Foster Hall Bulletin*—results in an immediate increase in the Hall's mail.

THE CHILD MIND

Our correspondence brings us many interesting and amusing stories. Here is one from Miss Regina Caulfield of Clarksburg, West Virginia. Miss Caulfield is Supervisor of Music in the elementary schools of Harrison County.

"Last year some of the children made some interesting Foster booklets. I was highly amused at one a fourth grade pupil made. He wrote a story about every Foster song the class studied and made original pen sketches. One was a tombstone inscribed 'Massas 1812-1850' and beside it he wrote 'This is a song about a man named Mr. Massas who died and was buried in the cold ground.'"

MEDIAEVAL TORTURE

Another correspondent reports that a pupil, somewhere in Western Pennsylvania, who misbehaved was "kept after school" and forced to write a theme of one thousand words on Stephen Collins Foster. A fearful punishment! Education has deteriorated since our own day, when the penalty for misbehavior was helping the teacher wash the blackboard and beat the erasers on the sidewalk out in the play yard.

JOHN TASKER HOWARD

John Tasker Howard, Foster Hall's good friend, and author of the definitive Foster biography, *Stephen Foster, America's Troubadour*, has continued his musical research and writing.

His Foster book was published by the Thomas Y. Crowell Company of New York in 1934. Several editions were published by Crowell. In 1939 a new edition was issued by the Tudor Publishing Company of New York.

A few years ago Mr. Howard uncovered evidence that Stephen was living in Hoboken, New Jersey, in 1854, during his separation from his wife, Jane McDowell Foster. It is possible that Stephen's lovely *Jeanie with the Light Brown Hair* was composed in Hoboken! (Never having been in Hoboken ourselves, we are unable to say whether it is the sort of place conducive to musical inspiration. We have, however, been informed that vaudeville actors whose efforts to arouse apathetic New York audiences to laughter had failed, were accustomed to make slighting references to Hoboken, as a last resort.)

Mr. Howard produced a definitive biography of another important figure in American music in 1935, when his *Ethelbert Nevin* was published by the Thomas Y. Crowell Company.

For several years, Mr. Howard has been troubled by ill health, and has spent much of his time in hospitals. According to his last letter, however, he is better, and has returned to his home at Glen Ridge, New Jersey.

SLAVERY TIMES IN KENTUCKY

Slavery Times in Kentucky, by J. Winston Coleman, Jr., of Lexington, Kentucky, will be published in the summer of 1940 by the University of North Carolina Press. It is an account of the life, manners, and customs of the "peculiar institution" as it existed in the Blue-Grass State. The book will consist of 325 pages and will contain 33 full page illustrations of rare and unpublished documents and pictures.

Slavery was found in both its least objectionable and most colorful forms in Kentucky. Nevertheless, as Harriet Beecher Stowe pointed out in *Uncle Tom's Cabin*, the possibility of being sold "down the river" threatened the security of every Kentucky slave, no matter how kind his master, or how happy his life in the Blue-Grass might be.

Mr. Coleman discusses this subject thoroughly, and uses Stephen Foster's great song, *My Old Kentucky*

Home, as a portrayal of both the virtues and the evils of Kentucky slavery, in his chapter, "Down the River."

The Foster Hall staff has read the manuscript of this book, and feels that all students of the pre-Civil War period and of our American background, will find *Slavery Times in Kentucky* intensely interesting.

CHRONICLES OF A FOSTER FAMILY

For several years, Mrs. Evelyn Foster Morneweck of Detroit, the daughter of Stephen Foster's brother Morrison, has been engaged in the writing of a monumental work, *Chronicles of a Foster Family, from which Came a Great Genius*. The manuscript is almost finished, and it is hoped that printing will begin in the summer or autumn of 1940. Publication will probably be completed in 1941.

The *Chronicles* is the history of that interesting Scotch-Irish family of Western Pennsylvania—William Barclay Foster, Eliza Clayland Tomlinson Foster and their descendants, including Stephen. The book has been compiled largely from the Foster family correspondence, other documents, and hitherto unpublished sources collected by Morrison Foster with painstaking devotion during many years.

The book will contain new information about Stephen Foster.

MEMORIALS AND TRIBUTES TO STEPHEN FOSTER

Most readers of the *Bulletin* will be surprised to learn that more than fifty Memorials to Stephen Foster have been established throughout the United States. Some of them are of the size and importance of "Federal Hill" ("The Old Kentucky Home") at Bardstown, Kentucky, or the Stephen Foster Memorial at Pittsburgh. Others consist of a simple bronze plate or inscription on a wall. All have been established through the deep devotion of their donors to the melodies of Stephen Collins Foster.

A complete list of these Memorials and Tributes will be included as an appendix in *Chronicles of a Foster Family*, by Mrs. Evelyn Foster Morneweck. (See article above.)

Foster Hall's Desires and Offers

FIRST EDITIONS

The sum appearing after each title will be paid for the first edition of that particular song. Conditions of acceptance:

1. Should be in good condition.
2. Must be submitted for inspection by Foster Hall. Reproductions of all copyright deposits in the Library of Congress are now on file in the Hall; comparison with these reproductions is necessary to determine first editions.
3. Only the first good copy of each received can be accepted, as these prices obviously cannot be paid for duplicates.

Please address all letters and material to **FLETCHER HODGES, JR.**, Curator, Foster Hall Collection, University of Pittsburgh, Pittsburgh, Pa.

FOSTER FIRST EDITIONS WANTED

Beautiful child of song \$100.00

See article entitled "*Clark's School Visitor*," page 13.

The Great Baby Show, or the Abolition

Show 25.00

This political song was first published in the *Pittsburgh Morning Post*, September 26, 1856. Foster Hall needs this issue.

Happy little ones are we 25.00

Single sheet with scroll work border, reading: Happy Little Ones are We. (Anniversary Hymn.) *Tune*.—Merry Little Birds./Words by Mrs. M. A. Kidder. Music by Stephen C. Foster. Arr. by Mrs. Parkhurst. . . . /Published by Horace Waters. 481 Broadway N. Y. . . . /Entered according to act of Congress A. D. 1863 . . . /

I will be true to thee 100.00

The first edition was published by Horace Waters in 1862. The title page is printed in red and blue and probably lists six titles, of which this song is No. 6.

Little Belle Blair 100.00

To Napoleon W. Gould, Esq./Little Belle Blair/Song & Chorus/Written and/Composed/by/Stephen C. Foster./Author of/(Six pointed star enclosing figure 2½)/I'll be a Soldier. Oh! Tell Me of My Mother./Our Bright Summer Days are Gone. Sweet Little Maid of the Mountain./Farewell Mother Dear. Nell and I. & C & C. & C./New York/Published by John J. Daly 419 Grand St./Entered according to Act of Congress A. D. 1861/Certain small errors in the music, difficult to describe, are other points determining the first edition.

Lizzie dies tonight 100.00

See article entitled "*Clark's School Visitor*," page 13.

Mine is the mourning heart 100.00

See article entitled "*Clark's School Visitor*," page 13.

Mother, thou'rt faithful to me 100.00

Mother, Thou'rt Faithful to Me/A Beautiful and Expressive/Ballad/Written & Composed/by/Stephen C. Foster./Price 25 cts net./Published by F. D. Benteen Baltimore./W. T. Mayo, New Orleans./Gillingham/Just Published/"Give the Stranger Happy Cheer"/by the same Author./Copyright notice appears at bottom of page 3: Entered according to Act of Congress in the year 1851 . . . Two other points determine the first edition:

p. 3. Second line of verses, first word. In the first edition, this is erroneously spelled "stem-ing." In the second edition, it is corrected to read "stemming."

p. 5. Last line of third verse (above melody). In the first edition, this erroneously appears as "faithful to me." In the second edition, it is corrected to read "faithful and true."

My loved one and my own 25.00

Foster's Melodies/No. 36./My Loved One and My Own/or/Eva/Ballad/Written & composed by/Stephn. C. Foster. (Eight pointed star enclosing figure 3)/New York./Published by Firth, Pond & Co. 547 Broadway/Greene & Walker, Eng./Boston./[Here follow the names and addresses of three publishers.]/Entered/according act of Congress AD 1858 . . . /

Certain small errors in the text, difficult to describe, are other points determining the first edition. Second editions of this song, closely resembling the first, are rather numerous, so correspondents should not assume that any edition which seems to answer this description is necessarily a first edition.

No one to love 150.00

Foster Hall needs the edition of "Why no one to love" which was issued under the erroneous title "No one to love."

This edition is described by Whittlesey and Sonneck, page 36. A song by E. Clementine and M. H. Frank with the same title, "No one to love," was incorrectly attributed to Foster. This latter item is not needed.

Onward and upward 100.00

Single sheet with scroll work border, reading: Onward And Upward!/Words by George Cooper. Music by Stephen C. Foster. . . . /Published by Horace Waters. 481 Broadway N.Y. . . . /Entered according to act of Congress A.D. 1863. . . /

Open thy lattice, love 250.00

See page 13 for reproduction of first page of first edition. Foster Hall already has two mutilated first editions, but is still searching for a perfect copy. The title page erroneously credits the

composition to L. C. Foster. Our copies have been rendered valueless by erasure of the L and substitution of a hand-written S. Any copy offered must be free of alterations.

Somebody's coming to see me tonight. . . . 100.00

Respectfully dedicated to/Miss Ada A. Holmes./Somebodies coming to see me to night/Ballad/by the late/Stephen C. Foster./Brooklyn E.D. (six pointed star enclosing figure 3)/Published by D.S.Holmes 67 Fourth St./Entered according to Act of Congress A. D. 1864 . . ./The title page of the second edition reads (correctly) "Somebody's", in place of the erroneous "Somebodies."

Way Down South in Alabama. 50.00

Title page bears lithograph portraits of six of the Sable Harmonists. Text reads: Music of the Great Southern/Original Sable Harmonists, the Best Band of/Singers in the United States./Arranged & Sung by Them at All Their Concerts./New York, Published at Millets Music Saloon 329 Broadway./[Here follows a list of 18 song titles, which does *not* include this title.]/Entered according to Act of Congress AD 1848 . . ./First page of music bears text:

Way Down South in Alabama./Music by S. C. Foster. Arranged by Frank Spencer./

The White House Chair. 25.00

This political song was first published in the *Pittsburgh Morning Post* of September 29, 1856. Foster Hall needs this issue.

SONG BOOKS WANTED

London Hymn Book. \$40.00

Contains the derivata "I love Him."
(Air is "Old black Joe.")

Old Black Joe Songster. 25.00

MAGAZINES WANTED

The Virginia Index, Richmond, Va. \$50.00

An issue published before July 26, 1859, contains an article by John Esten Cooke on Stephen Foster and his music.

The Volunteer Choir, July, 1916. 10.00

Contains article by Frank J. Metcalf on the hymns of Stephen Foster.

CLARK'S SCHOOL VISITOR

Six of Stephen Foster's melodies were first published in this rare magazine for children of school age. Foster Hall needs three of them.

Beautiful child of song. \$100.00

Probably appeared in the issue of October or November, 1860.

Lizzie dies tonight. May, 1861. 100.00

Mine is the mourning heart. 100.00

Probably appeared in an 1861 issue.

Only the first good copy received of each song can be accepted as such prices obviously cannot be paid for duplicates.

FOSTER "SUSPECTS"

Foster Hall is attempting to discover whether the following songs and compositions are the work of Stephen Collins Foster. They are attributed to Foster in advertisements or newspaper articles, but their authorship cannot be verified, since they are not in the Library of Congress or the Foster Hall Collection. The assistance of all interested is invited, and the following rewards are offered:

1. One hundred dollars for a published edition of any of these songs bearing Foster's name, *provided that it proves to be an original Foster work.*
2. Fifty dollars for a published edition of any of these songs bearing Foster's name, which proves that the song comes under the classification "Derivata."
3. Foster Hall reserves for itself the privilege of deciding the correctness of the editions.
4. These prices can be paid only for the first good copy received. The titles in question are:

Dollars and dimes, the worst of crimes.

Fairy polka.

Fighting for the flag, day and night.

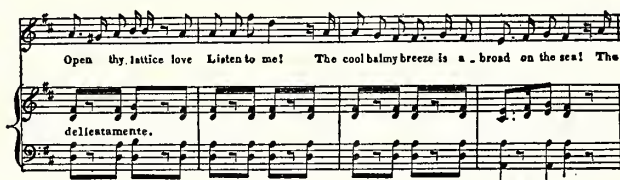
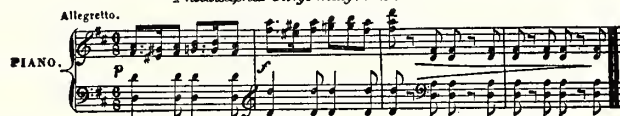
Gallopade and waltz.

The invisible prince.

Sound the rally.



Philadelphia George Wiegman Chorus S^e



Entered according to Act of Congress by G. Wiegman in the Year 1844 at the Clerk's Office in and for the Eastern District of Penna.

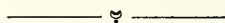
Reduced title page, first edition, *Open Thy Lattice, Love* \$250.00 is offered for first good, *unmutilated* copy arriving at the Hall.

TWO MARRIAGES

Two great grandchildren of Stephen Foster were married in recent years.

Dorothy Jane Rose of Pittsburgh was married on October 5, 1937, to Ralph Melady of Brooklyn, N. Y. Mr. and Mrs. Melady are living in Pittsburgh.

Stephen Collins Foster Rose of South Coventry, Conn., was married in February, 1939, to Estelle Cherchak of that city.



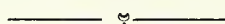
FIVE OUT OF SIX

Early in 1940, "The Inquiring Photographer" of the *New York Daily News* asked six New Yorkers, selected at random along lower Fourth Avenue, the question:

"Which is your favorite American folk song?"

Five of the six named songs composed by Stephen Foster. *Old Folks at Home* was the favorite of two, while *My Old Kentucky Home*, *Old Black Joe* and *Jeanie with the Light Brown Hair* were each named by one person.

The only "heathen" in the group said that her favorite was John Howard Payne's *Home Sweet Home*. However, Stephen should not feel badly when his batting average is .833—especially in New York, of all places. Perhaps those in the provinces, who have always pictured the New Yorker as a cold, realistic, cynical being, scornful of all sentiment, will have to revise their ideas. The heart songs of another age still have their appeal—even in Gotham!



VISITS FROM STEPHEN'S FAMILY

Visitors at the Stephen Foster Memorial have included fourteen descendants of Stephen Foster's parents, William and Eliza Foster:

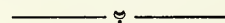
Stephen's grandson, Matthew Wiley Welch, his granddaughter, Mrs. Jessie W. Rose, and her three children, Mrs. Ralph Melady, Stephen Collins Foster Rose, and Dallas Clayland Rose. All are Pittsburghers except Stephen Rose, who lives in South Coventry, Conn.

Ann Eliza Foster Buchanan's granddaughter, Mrs. Robert E. Brooke, of Birdsboro, Pa.

Henry Baldwin Foster's two great grandchildren, Henry W. Butterfield, and Mrs. Carl Cordes, both of New York.

Henrietta Foster Thornton's two grandchildren, Mrs. Mary Thornton Dodge and William Foster Thornton, both of San Gabriel, California.

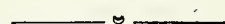
Morrison Foster's daughter, Evelyn Foster Morneweck of Detroit and his son, William Barclay Foster of Pittsburgh. William Foster's two sons, William, Jr., and Richard, have also visited the Memorial.



"I JUMPED ABOARD THE TELEGRAPH AND TRAVELLED DOWN THE RIVER"

So reads a verse of Stephen's immortal *Oh! Susanna*. It refers to the famous Mississippi River steamboat *Telegraph*.

A picture of the *Telegraph* was added to the Foster Hall Collection recently. Mr. Elmer G. Sulzer of the University of Kentucky, an arranger of Stephen Foster melodies, found a photograph of the *Telegraph* in his father's collection of pictures of river boats, and granted Foster Hall the privilege of copying it.



YOUTH'S GOLDEN GLEAM

The ability to carry on accurate, scholarly research work is a valuable quality for a writer. The ability to write the results of that research work in a colorful, interesting style is even more valuable. Too often, a good research worker can not write in an interesting style, or the writer of interesting material neglects accuracy.

Dr. Raymond Walters, president of the University of Cincinnati, combines both abilities. Therefore, his *Stephen Foster: Youth's Golden Gleam, a Sketch of His Life and Background in Cincinnati, 1846-1850*, is an important addition to Foster literature. The book was published by the Princeton University Press late in 1936.

Stephen's years in the Queen City were among the happiest and most formative of his entire life. Dr. Walters has presented the significance of those years in admirable fashion. His work should be in every Foster collection.

BULLETIN NUMBER 13

Now that the *Foster Hall Bulletin* has been revived after a lapse of five and a half years, the Foster Hall staff plans to reissue it from time to time.

One of the advantages about editing the *Bulletin* is that there is no "dead line" to meet. The *Bulletin* appears in a casual, informal manner, whenever printing is completed. Would any city editors of large metropolitan dailies like to trade places?

Bulletin Number 13 will probably appear in the winter or spring of 1941. (But no reader of the *Bulletin* should consider this a definite promise!)

FLORIDA'S FOSTER MEMORIAL

One summer day in 1851, Stephen Foster was working in Pittsburgh on a new song about the South. Stephen had no particular section of the South in mind—but he did wish to sing about some Southern river of two syllables, with a smooth-flowing, musical name.

Stephen's first draft of the song referred to a Southern river of two syllables—but the name was not as melodious as might be wished. He wrote:

"Way down upon de *Pedee* ribber."

The *Pedee* River rises in North Carolina, flows through South Carolina, and empties into the Atlantic about fifty miles north east of Charleston. Stephen had never seen it. In fact, at this time of his life, he had never seen any river of the Deep South, because with the exception of one visit to Kentucky (or possibly additional visits, the dates of which have never been definitely established) he had never been in the South. His steamboat trip down the Mississippi to New Orleans was not made until February, 1852, several months later.

Stephen's underlining of the name of the *Pedee* River shows his doubt that it would be appropriate for his new song. He sought the assistance of his brother Morrison, at work in his Pittsburgh office, on the bank of the Monongahela River, and explained his problem. Morrison, who had been a traveling agent in the South for a Pittsburgh cotton mill, knew the Mississippi River valley intimately. He suggested the Yazoo River which flows through the state of Mississippi and into the

Mississippi River in the vicinity of Vicksburg. Stephen rejected the Yazoo as undesirable.

So Morrison, a practical man, opened an atlas, and the two brothers searched carefully for a Southern river, of two syllables, with a melodious name. Finally, Morrison found a river rising in a Georgia swamp and flowing through Florida into the Gulf of Mexico, which answered all the requirements except one. This was the Suwannee River—of *three* syllables. The lovely, musical, Indian name caught Stephen's fancy. He could imagine it flowing in a lazy, leisurely, winding way, through semi-tropical vegetation, with simple, happy, unhurried existence to be found along its banks. Stephen exclaimed with delight, "That's it, that's it exactly!" To fit the name of the river into the song, he shortened it to two syllables, and changed the manuscript to read:

"Way down upon de Swanee ribber."

The song was given the title *Old Folks at Home*. It has become, not only the favorite of all Stephen's works—but also one of the best loved melodies the world has ever known. (This may seem a strong statement—but it has been verified by many writers and composers qualified to judge.)

Morrison's discovery of this river was fortunate. The word "Swanee" is well fitted to be the name of the half-legendary stream which is the theme of Stephen's song. The "Swanee River" has become the symbol of all mankind's vague, lost, wordless dreams, of joys that have vanished, of unattainable longings, of homesickness and timesickness.

The account of the writing of *Old Folks at Home* given above is based on facts. It is a pity that certain legends about this song must be classified as unverifiable and erroneous, because the legends are more romantic than the facts. According to a tradition which occasionally finds its way into print, Stephen was visiting friends in Florida in 1851, whose plantation bordered the Suwannee River. While walking along the banks of the river, one moonlight night, he was so struck with the beauties of the stream, the trees laden with Spanish moss, and the balmy Southern evening, that he was inspired to compose his immortal song. The details of the legend vary, but all the accounts definitely state that Stephen actually saw the river, and wrote *Old Folks at Home* there.

However, it can be definitely proved that Stephen was never any nearer to the Suwannee River than New Orleans, when he visited the Crescent City in February, 1852.

Florida has expressed her appreciation of Stephen Foster's genius by making *Old Folks at Home* the state song. Five bridges crossing the Suwannee River are dedicated to his memory. And when her present plans are completed, she will have one of the finest of all Foster memorials—the Stephen Foster Memorial Amphitheatre, to be constructed at White Springs, on the bank of the river itself.

The Amphitheatre will be located in a state park. It will provide quarters for music programs, conventions, and lectures. There will be a room for the preservation of Fosteriana. A niche in the Amphitheatre will provide space for a statue of Stephen Foster, looking across the waters of the stream he immortalized in song.

The chief sponsors of the Memorial are the women's music clubs of Florida. They are at present engaged in raising the necessary funds for the project.

One section of this magnificent Memorial has already been constructed. This is the set of tubular chimes, electrically operated, which will be placed in the tower of the Amphitheatre. These chimes, among the largest ever constructed in this country, are temporarily located in the Florida Building of the New York World's Fair. During 1939 and 1940, millions of the Fair's visitors have heard, floating over exhibit and lagoon, the clear ringing tones of the Florida chimes, playing Stephen Foster's *Old Folks at Home*, *My Old Kentucky Home*, and *Jeanie with the Light Brown Hair*. When the Fair closes, the chimes will be shipped to White Springs, Florida, for eventual installation in the new Amphitheatre.

STEPHEN AND POLITICS

Now that Wendell Wilkie and Franklin D. Roosevelt have been safely nominated by their respective parties, the 1940 presidential campaign promises to be intensely interesting. It is still too early to say what part Stephen Foster will play in the campaign—but if this election is similar to other elections, Stephen's services will probably be "drafted" by both sides.

Foster's popular airs have been freely adapted by all the major political parties and most of the minor since 1848. In 1856, the melodies of *Old Folks at Home*, *Old Black Joe*, and *Old Dog Tray* were given new words for the purpose of sending James Buchanan of Pennsylvania to the White House, while the newly-born Republican party made use of *My Old Kentucky Home*, *Camptown Races*, and *Nelly Bly* in a vain effort to bring victory to John C. Fremont, the California Pathfinder. And all campaigns from that day to the present have made use of Foster's music.

In 1936, it will be remembered, optimistic Republicans armed with Kansas sunflowers and cheering for Alfred Landon, sang Stephen's *Oh! Susanna* (with verses unchanged) as their theme song. Perhaps it was a mistake for Republicans to rely too strongly on the help of so staunch a Democrat as Stephen Foster.

The Fosters were all ardent Jeffersonians, and Stephen shared their intense interest in political affairs. He wrote several songs for political campaigns, both local and national.

The red-hot presidential campaign of 1856 found Stephen and his family with a personal as well as a party motive to inspire them with loyalty to the Democratic standard bearer, James Buchanan. Stephen's sister, Ann Eliza, was the wife of the Reverend Edward Y. Buchanan, James's brother.

Stephen and his brother Morrison were prominent in the formation of the Buchanan Glee Club, a Democratic singing society established in Allegheny City (now part of Pittsburgh) on August 6, 1856. Morrison was elected treasurer and Stephen musical director. The minute book of this organization is now a part of the Foster Hall Collection. The club had an active part in the intensely exciting campaign that followed. They sang in many sections of Pittsburgh and the neighboring towns, and occasionally became embroiled in the street fighting which resulted from the over-abundance of political enthusiasm. Stephen composed songs for the club to sing, and two of them have been preserved. One is a satirical description of a Republican parade which took place in Pittsburgh on September 17, 1856. Several verses follow:

THE GREAT BABY SHOW

or

THE ABOLITION SHOW

On the Seventeenth day of September, you know,

Took place in our city the great baby show;
They shut up the factories and let out the schools,
For the Seventeenth day was the day of all fools.

They made a procession of wagons and boats,
Of racoons and oxen (they all have their votes),
Sledge hammers, triangles and carpenter's tools,
One thousand and eight hundred horses and mules.

They had grim border-ruffians, I'll bring to your mind,
And they've plenty more left of the very same kind,
They drank from a flask and played cards on the way,
And the children looked on, on this Seventeenth day.

They had Ohio Yankees of Western Reserve
Who live upon cheese, ginger cakes and preserve.
Abolition's their doctrine, their rod, and their staff,
And they'll fight for a sixpence an hour and a half.

(Continued on page 20)

A NEW FOSTER LETTER

A letter written by Stephen Collins Foster is one of the rarest of all Foster items. Only about 25 have been discovered to date. Foster Hall is fortunate in possessing the great majority of them.

There was rejoicing at Foster Hall this spring, when a newly discovered Foster letter was added to the Collection. It was acquired from William Foster Thornton of San Gabriel, California, a grandson of Stephen's sister, Henrietta Foster Thornton.

Stephen wrote this letter to Henrietta on March 19, 1855. He was living in Allegheny City (now the North Side of Pittsburgh); she was living in Youngstown, Ohio.

The letter bears evidence that 1855 was a tragic year for the Foster family. The mother, Eliza, died in January. The father, William, who had been an invalid for four years, died in July, four months after this letter was written. Stephen's brother Dunning had contracted tuberculosis in Mexico as the result of his service in the Mexican War, and had never recovered. At this time, Dunning's health was a matter of grave concern to the entire Foster family. His occupation of captain on Mississippi and Ohio river steamboats may have aggravated his condition; at any rate, it did not improve it. He died in Cincinnati in March, 1856, almost a year after Stephen wrote Henrietta.

The letter shows that Stephen was too optimistic about the outcome of the illnesses of his father and brother.

The close-knit ties of the Foster family are suggested in Stephen's description of Dunning's letter.

Stephen's letter is printed here for the first time, just as he wrote it:

Allegheny City, March 19, 1855

My Dear Sister

You will be delighted to hear that I have received a letter from Dunning written at New Orleans conveying chreering [sic] news with regard to his health. He says that that [sic] he is so much improved in health as to feel that he will ultimately overcome his complaint entirely, at the same time saying that he has suffered a great deal both in body and mind. His letter is full of kindness and affection expressed towards us all and of deep feeling on the subject of our dear mother's death. He hopes to visit us all in the summer, naming in this connection Youngstown, Allegheny City & Philada. His letter contains frequent assurances of his strong hope of recovery.

Pa's health has been excellent ever since you left us. I have taken great care to see that he is treated with regularity and system. Biddy is my main stay, and is even a much better girl than I had expected to find her. Margaret is also an excellent girl. I found, for many reasons, that Mrs. Gibson was any thing but an assistance [sic] to us, though her intentions for the most part were good. She and Carry, her daughter, have gone home. I get along much better without having any strangers in the house except as servants. I hope dear Mary's health is firmly established by this time. Mit is in Philada. With love to all

Your affectionate brother
Stephen

Jane sends her love. She
is making summer dresses
for Marion. Please let
me hear from you.

In addition to Stephen's letter, Mr. Thornton sent Foster Hall six other letters, written to Henrietta by her mother, her father, and another brother, Henry. Five of them were written by her parents in 1842. Those of her mother, Eliza, contain colorful descriptions of a trip Eliza made to Washington, Baltimore,

and the Eastern Shore of Maryland, in the winter and spring of 1842.

In her own inimitable, flowery manner, she describes Washington statesmen and politicians, Madame Bonaparte, her own Clayland relatives of the feudal slaveholding aristocracy of the Eastern Shore, the pleasant, leisurely life of that aristocracy, and sailboats gliding over the clear blue waters of Chesapeake Bay. There is also a reference to the English frigate, *Warspite*, anchored off Annapolis. A namesake of that frigate is now a battleship of the present British Navy, and has played a prominent part in World War II, in recent months.

Eliza's description of some young blods of the Eastern Shore is so vivid that it is printed here:

"There is a fixed Aristocracy of young gentlemen whose great grandfathers own'd the land they are now in possession of. They visited Mrs. Skinner whilst I was there. They are the highest youths I ever heard of. Lloyd Tilman brought Mrs. Skinner one dozen fine linen shirts, saying to her, 'Miss Liza, I want you to keep my shirts for me till I call for them. Hemsley is going to hunt up a wife, and is going the rounds hunting clothes. He got Mury Lloyd's pants and Tilman Goldsbrough's hat and watch, and Tom Emory's vest and my coat, but I don't want that he shall find my shirts.' But before Mrs. Skinner could get them out of his hands there commenced a scuffle and Lloyd Hemsley cram'd one of them in his big coat pocket saying 'Now, Mrs. Skinner, I came here first for one of your daughters so just let me go to my room and get dress'd up for the evening, to see if I can't make an impression. Keep them there shirts, Miss Liza, safe, for I intend to come round as soon as these chaps get some new clothes that I can afford to go a-wife hunting.' 'Well,' said Mrs. Skinner, 'you needn't come here if that's your business. You are not a going to get one here to kill off with these sort of settlings down.' 'Now, Miss Liza, you needn't to [letter torn here] for we are only going to stay four days.' After staying three days, one of them said 'Miss Liza, we will give you one day rest and pounce upon them at Spearwood or Plankemen, and finish out the week here.' 'Well, I don't care much so that you don't come here whilst I am away.' There is five of them. They wear each other's clothes. They would as leave take poison as touch anybody's clothes beneath them, and nobody would dare touch theirs. And they will never let one get any better off than the other. The ones that has no wife is eat up out and out by the rest. They carry off his horses, carriages, his clothes

and anything they want, and seem to have a sort of way about it that no one understands but themselves."

There is also a letter to Henrietta, written by her brother, Henry Baldwin Foster, in 1869, containing family information.

Included with the letters is the manuscript of an obituary on the death of Stephen's sister Charlotte, in October, 1829.

Such acquisitions of important original source material occur all too seldom at Foster Hall.



GONE WITH THE WIND

Foster students who sat through the military adventures and marital complications of Scarlett O'Hara and Rhett Butler for four highly entertaining and harrowing hours were interested in noting the use the producers made of Stephen Foster's songs. It was quite appropriate that Foster's plantation melodies and sentimental ballads should be used in this grand picture of Southern life during and after the Civil War.

Stephen's songs were sung freely by both sides during the great War, without any trace of sectional bitterness. It is said that *Old Folks at Home* was second only to J. P. Webster's pathetic heart song, *Lorena*, in the affections of the Southern soldier. And the boys in blue also sang of the Swanee River and the Old Kentucky Home, with the same feeling of possession as did their brothers in gray.

The large number of books on the Civil War in the Foster Hall Collection, with their many references to the use of Foster's songs by both soldiers and civilians, North and South, show to what extent the songs had entered into the everyday lives of all Americans, by the 1860's.

Hollywood and the radio have become "Foster conscious." Ample use of Stephen's songs is made, both on the screen and on the air. For one reason, producers and broadcasters are keenly aware of the Foster revival, and are giving the public the "old favorites" they love. For another (and much more practical) reason, the copyrights and recopyrights on all Foster's works (except two, first published in 1931—*Long Ago Day* and *This Rose Will Remind You*) expired long ago, and the songs are now "on the public domain." Accordingly, there are no royalties to pay for the use of Stephen's verses or the original arrangements of Stephen's melodies.

TWO HUNDRED AND ONE TITLES

Foster Hall Bulletin Number 9, issued November, 1933, contained a list of all the works of Stephen Collins Foster so far discovered. The list included an even two hundred *original* songs and compositions and approximately a hundred arrangements and translations. (According to the Library of Congress classification of music, arrangements and translations are not considered *original* works.)

Since that time, another *original* Foster work has been discovered:

Way Down South in Alabama

This song was discovered by the late Maskell Ewing of Philadelphia, a grandson of Stephen Foster's sister, Ann Eliza Foster Buchanan, in a bound volume of music once the property of his grandmother.

Way Down South in Alabama was published in 1848 by William E. Millet of New York, the same firm that "pirated" Stephen's *Old Uncle Ned* that year. The author of the verses is anonymous. The music was composed by Stephen Foster, and arranged by Frank Spencer. Both verses and music are of little merit.

With this discovery, the number of *original* Foster songs and compositions is raised to two hundred and one. Whether this number will ever be raised in future years, it is impossible to say.

Another arrangement and another translation, both the works of Stephen Foster, have been discovered, also, since 1933:

Soiree Polka—arranged for four hands

This piano duet, Foster's arrangement of his own piano solo of the same name, was published by W. C. Peters of Baltimore, in September, 1850, seven months after the solo was printed.

This arrangement was discovered in the Library of Congress.

Ah! My Child!

This is a translation of the song *Ah! Mon Fils* from the opera *Le Prophete*. Music by Giacomo Meyerbeer. Verses by Augustin-Eugene Scribe. Translated by Stephen C. Foster.

The translation was published by Firth, Pond & Co., of New York. It was discovered in a bound volume of songs by Foster which was once his own property.

The published work bears no date or copyright claim. However, Stephen's pencil draft of this translation appears on pp. 12 and 13 of his manuscript book, with the manuscripts of works published during 1851. Therefore it is assumed that *Ah! My Child!* was published some time during that year.

Reproductions of these three works were made, and in August, 1938, they were presented to the thousand libraries in the United States and Great Britain possessing sets of the *Foster Hall Reproductions of the Songs, Compositions and Arrangements by Stephen Collins Foster*. This addition to the sets brought them up to date.

FOSTER MEMORIAL COMMITTEE

During the three and a half years the Foster Hall Collection has been located in Pittsburgh, it has been under the direction of the Stephen Foster Memorial Committee. This Committee has determined the present policies and activities of the Collection.

The chairman of the Committee is Dr. John Weber, Secretary of the University of Pittsburgh. Other members are Dr. John G. Bowman, Chancellor of the University; Mrs. Will Earhart, representing the Tuesday Musical Club; Dr. John W. Oliver, Head of the Department of History of the University; and Fletcher Hodges, Jr., curator of the Foster Hall Collection.

Mrs. Earhart has completed thirteen years of untiring work on behalf of Stephen Foster's memory. It was she who proposed to the Tuesday Musical Club, in 1927, that they undertake the establishment of the Stephen Foster Memorial. Much of the final success of the project was due to her own energy and devotion.

Her husband has also been active in Foster work. As Director of Music in the Pittsburgh Public Schools and co-editor of *Songs of Stephen Foster* (see p. 6), he has made the rising generation familiar with the simplicity and sincerity of Stephen's work.

Dr. Earhart retired in June, 1940. The Earharts are spending the summer at their cabin in the Canadian north woods. In the autumn, they will probably make their home in the vicinity of Los Angeles, California.

The Earharts' Pittsburgh friends hope they will occasionally return to the city where they have lived for so many years, and where they have done so much to develop music, both in the schools and the community.

Mrs. Earhart has been appointed a member of the Foster Memorial Committee for life. The Committee will attempt to adjust the dates of its future meetings to correspond to her visits to Pittsburgh.

STEPHEN AND POLITICS

(Continued from page 17)

Now was it not kind in these good simple clowns
To amuse all the children in both of our towns,
To shut up their work shops and spend so much money,
To black up their faces, get tight, and be funny?

They called it a council of freemen, you know,
But I told you before 'twas a great baby show,
For when they had met they had nothing to say
But "Poor Bleeding Kansas" and "Ten Cents a Day."

Another song Stephen wrote for the club contains an accurate prophecy of the outcome of the election:

THE WHITE HOUSE CHAIR

Let all our hearts for Union be,
For the North and South are one;
They've worked together manfully,
And together they will still work on.

CHORUS:

Then come ye men from every State,
Our creed is broad and fair;
Buchanan is our candidate,
And we'll put him in the White House chair.

We'll have no dark, designing band,
To rule with secret sway;
We'll give to all a helping hand,
And be open as the light of day.

We'll not outlaw the land that holds
The bones of Washington,
Where Jackson fought and Marion bled,
And the battles of the brave were won.

HISTORY OF THE PAST FIVE YEARS

(Continued from page 1)

tuity. In the meantime, many Pittsburghers were working on behalf of their city's Stephen Collins Foster Memorial. This project was the joint enterprise of the

Tuesday Musical Club, Pittsburgh citizens, and the University of Pittsburgh. Ground for the Memorial was broken January 13, 1935, and the corner stone was laid June 3, 1935.

Mr. Lilly felt that the Pittsburgh Memorial was the logical location for his Foster Hall Collection. The University of Pittsburgh accepted his offer of the Collection, and agreed to maintain it in a special wing of the Stephen Foster Memorial for all time.

Accordingly, on December 28, 1936, the Collection was packed for shipment to Pittsburgh. On December 30, it arrived in Pittsburgh. In January, 1937, the activities of the Foster Hall Collection were partially resumed at the University, even though the Memorial was not yet completed.

By June, 1937, the Memorial was finished, and the Collection was established in its permanent home. Formal dedication of the Memorial took place June 2, when Mr. Lilly officially presented his gift to the University.

From that time on, the Memorial has been a busy place. More than 100,000 visitors have inspected the Collection. Publication of pamphlets and articles, acquisition of new items, cataloguing, research work, assistance to student or writer—all these activities have occupied the Foster Hall staff.

The following pages of this *Bulletin* contain accounts of other events of the past several years in the Foster world, which will bring Foster Hall's history up-to-date.

SWANEE RIVER

(Continued from page 5)

No writer of a thesis on Stephen Foster should make the mistake of quoting *Swanee River* as a source!

The script writers have taken many liberties with the facts of Stephen Foster's life. The reader may judge for himself whether or not they are important:

The dates of composition of his songs have been shifted to place emphasis on the most important. *Old Folks at Home*, his masterpiece, was actually written in 1851, but the picture places its composition on the eve of his death, in 1864.

In cases where nothing is known of the origin of a song used in the picture, the script writers have used their imaginations.

Jane McDowell, Stephen's sweetheart, is a Kentucky belle instead of a Pittsburgh

girl. They elope, and are married by a justice of the peace, rather than by an Episcopal minister in Pittsburgh.

Dr. McDowell is presented as a Kentucky gentleman of the old school, rather dubious about his prospective son-in-law, a Yankee song writer.

Stephen and the minstrel, E. P. Christy, become involved in a brawl in Cincinnati, and Stephen goes to jail for disturbing the peace.

Stephen and Christy later become closely associated, and Stephen joins Christy's minstrel band as a writer of songs. (No reliable evidence has yet been discovered to show that these two actually ever met in person, in spite of the fact that Christy and his minstrels popularized many of Foster's melodies.)

After his marriage, Stephen and Jane go to New York, where Stephen spends the balance of his life.

Stephen is represented as a victim of antipathy on the part of New York audiences during the Civil War, who suspect him of Southern sympathies because of his Southern songs. (Actually, Stephen's great plantation melodies were sung by the armies and citizens of both sides during the War, without any feeling of sectional bitterness.)

Stephen, attempting to enlist in the Union army, is informed by the examining physician that he has a bad heart. (Stephen's bad health in his later years can be traced to his lungs or throat, rather than to his heart.)

Christy is the leader in a tribute to Stephen, after his death in New York in 1864. (Christy's death actually preceded Stephen's.)

These discrepancies are offered for whatever they are worth. Of all the audiences who will see the picture, only a small per cent will notice them. And few will feel that they matter.

The script writers of *Swanee River* have been satisfied to present a general impression of Stephen Foster's life, to stress the significance of his work, and to prepare a plot which acts chiefly as a frame for the music.

It is gratifying to learn that the hoary, over-worked legend of Stephen's "first love," Susan Pentland, has not been brought out of the stock room for insertion in *Swanee River*. The producers are to be

congratulated for resisting the temptation to make use of it! Susan does not enter the picture.

They have also avoided the unfortunate presentation of Stephen's wife, Jane, as a nagging, unsympathetic woman, jealous of Stephen's affection for Susan Pentland. There is no suggestion of any "triangle" in their marriage.

The delicate matter of Stephen's chief weakness has been rather gracefully handled. *Swanee River* received some unfavorable advance publicity, during the course of production in the autumn of 1939, through the report of a Hollywood columnist that Stephen was to appear "as a drunk in almost every scene." Happily this report proved to be unfounded. The picture does not deny that Stephen drank, it admits that alcohol played a part in his downfall, but this side of his life is dealt with in a manner which should offend few people.

In the study of many historical characters—Lincoln, Washington, Napoleon—biographical events are extremely important. Their lives and their accomplishments are so bound together that it is not possible to separate one from the other. Not so with Stephen Foster. His life was not in itself especially eventful or significant. His accomplishments—the composition of songs which his country has adopted as its own—mean far more. Stephen as an individual meant little, but that which he contributed has a national significance.

The Foster family of which Stephen was a part is possibly of more importance than its individual members. To a student of the American scene, they furnish a cross section of the sturdy Scotch-Irish stock which settled Western Pennsylvania.

The producers, feeling that Stephen's life offered them little, have altered it for the sake of interest and entertainment. They have sacrificed biographical accuracy for drama and sentiment. For the most part, this has been skillfully done; occasionally, it results in conventional situations. To those critics who might say that the picture becomes sentimental in places, it may be pointed out that it deals with a sentimental age, and that Foster's songs reflect that sentiment.

The plot develops in a leisurely manner. Stephen is visiting in Kentucky in the late 1840's, courting Jane McDowell. He sees the color of the old South, is impressed with the singing of the Negroes, and determines to capture their spirit in his own music.

On his return to Pittsburgh, he makes the acquaintance of Edwin P. Christy, greatest figure of American minstrelsy. He reluctantly sells Christy his *Oh! Susanna* for the ridiculous sum of fifteen dollars. Christy sings it, and it becomes a success. The Forty-Niners adopt it as their marching song. It sells in large numbers. In the meantime, the failure of the family finances has forced Stephen to take uncongenial work as a bookkeeper in a Cincinnati business house. His efforts to sell his songs are unsuccessful, and he becomes discouraged. He meets Christy again, and they quarrel over the purchase of *Oh! Susanna*. After reconciliation, Stephen joins Christy's band as a song writer. Success comes to him; publishers accept his work. He returns to Kentucky and elopes with his sweetheart, Jane. They establish their home in New York, where their daughter Marion is born. Stephen makes an unsuccessful attempt to write classical music. The Civil War looms up. Stephen attempts to enlist in the Union army, but is refused because of his health. He is unjustly accused of Southern sympathies because his songs are about the South. These several disappointments are too much for him, and he seeks escape in alcohol. After several unpleasant incidents, his wife leaves him, taking their daughter with her. In spite of his weakness, Stephen is deeply in love with his wife. She is his chief inspiration, and with her gone, he is lost. His genius leaves him. He loses himself in the wilderness of the Bowery. He avoids his friends. His existence becomes utterly miserable. Near the end of his life, his old friend Christy comes to his aid, and Jane returns to him. She revives his self-respect and inspires him to compose his masterpiece, *Old Folks at Home*. His tragic death occurs before he can hear Christy and his minstrels sing it, and the performance which was intended to be a tribute to the living composer becomes his memorial.

The producers have endeavored to catch the magic, fleeting essence of the days before the Civil War—the age which Americans, now entering the fifth decade of the twentieth century, recollect with a nostalgic longing. Stephen Foster's music is a link between that time and the present. His beloved plantation melodies were intended to portray one race of people, one section of our country, one period in our history, yet through his genius he succeeded in creating songs which have leaped the boundaries of space

and time, and express universal thoughts and emotions. The best of his sentimental ballads, like *Jeanie With the Light Brown Hair*, recall the charm of an age which is past.

Of all phases of this period, the Old South, with its tradition of chivalry and its institution of slavery, offers the most color and romance. The producers of *Swanee River* have made the most of their opportunity.

The musical score is the strongest feature of the picture. Songs and background music are excellent. The good taste of producer and director have kept the arrangements of Foster's songs simple, just as he wrote them.

Nine Foster melodies are used. The lilting strains of *Ring de Banjo*, and the pathos of *Beautiful Dreamer*, furnish motifs throughout the picture. *Oh! Susanna*, *Camptown Races*, *My Old Kentucky Home*, *Jeanie with the Light Brown Hair*, *Old Black Joe* and *Old Folks at Home*, all favorites, are admirably presented by groups or individual singers. In addition, the melody of *Soiree Polka*, an unimportant piano composition, is heard.

Too much praise can not be given the singing of the Hall Johnson Choir. Their rich Negro voices make the scenes at the river dock and the funeral of Old Joe, the coachman, unforgettable.

Christy's minstrels also do justice to Stephen's songs. They catch the spirit of each song, and sing it as the composer intended it should be sung.

The technical side of the production is all that could be asked. Technicolor has never been used to better advantage than in *Swanee River*. The pastel colors used are appropriate for the period depicted; they give life and warmth to the picture. The sets are well designed. The costumes, especially those of the women, add to the charm.

The careful work of the research department is evident throughout the photoplay. Except for the liberties taken by script writers with Stephen's life, *Swanee River* is an accurate portrayal of the America that Stephen Foster knew. The steamboats on the rivers, the Negro roustabouts on the docks, the interiors of prosperous homes and Bowery lodging houses, the stores, the theatres, minstrels—all ring true. One feels that they are all real.

(The curator reverts to type at this point, and calls attention—with apologies—to an unimportant discrepancy. As Christy leads his minstrels down a Pittsburgh street in the late 1840's, the band plays *When Johnny Comes Marching Home Again*—actually composed in 1865, at the close of the Civil War. This small point is mentioned only because some of our correspondents, including other curators, librarians, and specialists in Civil War music, may notice it and be puzzled.)

The acting is generally good.

Don Ameche's moustache does not permit him to look much like Stephen Foster, but he plays his part so sincerely that we soon forget this difference. He gives Stephen those qualities we know he possessed—kindness, generosity, honor, impulsiveness, impracticality, a hot temper which occasionally gets him into trouble, eccentricity, and one fatal weakness—his addiction to drink. Ameche has a pleasant voice, and sings Stephen's songs sympathetically.

Pretty Andrea Leeds is satisfactory as Jane. Technicolor and the costumes of the period do her full justice. Contemporary records show little of Jane's personality at the time of her marriage to Stephen, so the producers have been justified in adjusting her character to the situations required by the plot. Jane and Stephen always loved each other, even though their marriage was occasionally marred by "incompatibility of temperament." Jane, as portrayed by Miss Leeds, is probably more tolerant of Stephen's eccentricities than her counterpart in real life was. When we remember how Jane has been treated in other Hollywood productions, it is a relief to find her a warm hearted, lovable girl, who inspired her husband, sympathized with him, forgave him his mistakes, and finally left him only because there was no other course of action she could follow.

Al Jolson is splendid as the minstrel Christy. Flamboyant, expansive, conceited, but loyal to his friends, he is well cast as one of the most colorful figures of the great American institution of blackface minstrelsy. Jolson and his minstrels sing Stephen's songs feelingly, and portray in interesting manner the band which helped to popularize many of the famous Foster melodies.

Felix Bressart makes a good Henry Kleber, the old friend of Stephen and Jane, and Stephen's teacher

and adviser. Lovers of Foster's music will be especially touched by his sound advice to Stephen:

"Better to be a first rate Stephen Foster
than a tenth rate Beethoven!"

Of the minor roles, the best played is that of Old Joe, the McDowell's Negro coachman. George Reed gives a fine performance as the faithful servant, proud of his white folks and their traditions.

The brief glimpses of Stephen's father, and his two brothers, Morrison and Henry, are somewhat disappointing. They play the conventional roles of disapproving relatives, anxious for Stephen to forget about his music and to devote himself to a commercial career. This may have been necessary, from the point of view of the script writers. Yet students of Foster's life, knowing how important a part Morrison played in it, may wish that Morrison had been given as much prominence as Henry Kleber.

Stephen's mother does not appear long enough to become a definite personality.

Swanee River contains some memorable scenes—all vitalized by Technicolor. The landing, with its crinoline-clad girls and their beaux, the officers and crew, the Negro roustabouts, and towering over all, the boat, the *Crescent Queen* herself, is indeed colorful. Stephen's and Jane's conversation about his musical ambitions and their coming marriage, with a setting of a summer sky and a foreground of wind-blown flowers, is beautifully photographed. The mood of young love has been tenderly portrayed. The most moving scene of the whole picture is the funeral of Old Joe, the coachman. The Hall Johnson Choir sings Stephen's song tribute, *Old Black Joe*, probably as well as it has ever been sung, while Stephen and Jane, the McDowells, and the Negroes listen in silence. The closing episode of *Swanee River*, the singing of *Old Folks at Home* by Christy's Minstrels, is also moving. As the minstrels reach the chorus, the scene of the interior of the Christy theatre fades away, while the song continues, and we see in succession a steamboat proceeding down a river, a stately Southern mansion, and finally the humble cottage of "the old folks at home."

Swanee River presents an hour and a half of fine entertainment. If entertainment is the chief duty of the producer of motion pictures, Twentieth Century-Fox have succeeded admirably in their purpose.

A business man turned to his friend, as they left the lobby of a Pittsburgh theatre showing *Swanee River*, and said, with tears in his eyes, "I've sung those songs all my life, but have never known who wrote them. Now I'm going to learn more about Stephen Foster. And I'm going to see the picture again tomorrow, and bring my family."

Swanee River should not be seen by an audience interested in cold biographical facts. Its appeal is not so much to the intellect, as to the ear, eye, and heart.

Swanee River can not be called a *great* picture—its shortcomings in plot and treatment of biographical

fact do not permit such high praise. But it is a *good* picture, a *beautiful* picture, with splendid musical accompaniment, fine technical equipment, and a sincere cast. The result is a production which undoubtedly will arouse in thousands of people an interest in the life and music of the man who has contributed so much to our American heritage.

Accordingly, students of Stephen Foster's life, collectors of his music, and all who wish to see him honored and his memory kept alive, may give their blessing to Twentieth Century-Fox's interpretation of the Pittsburgh composer.



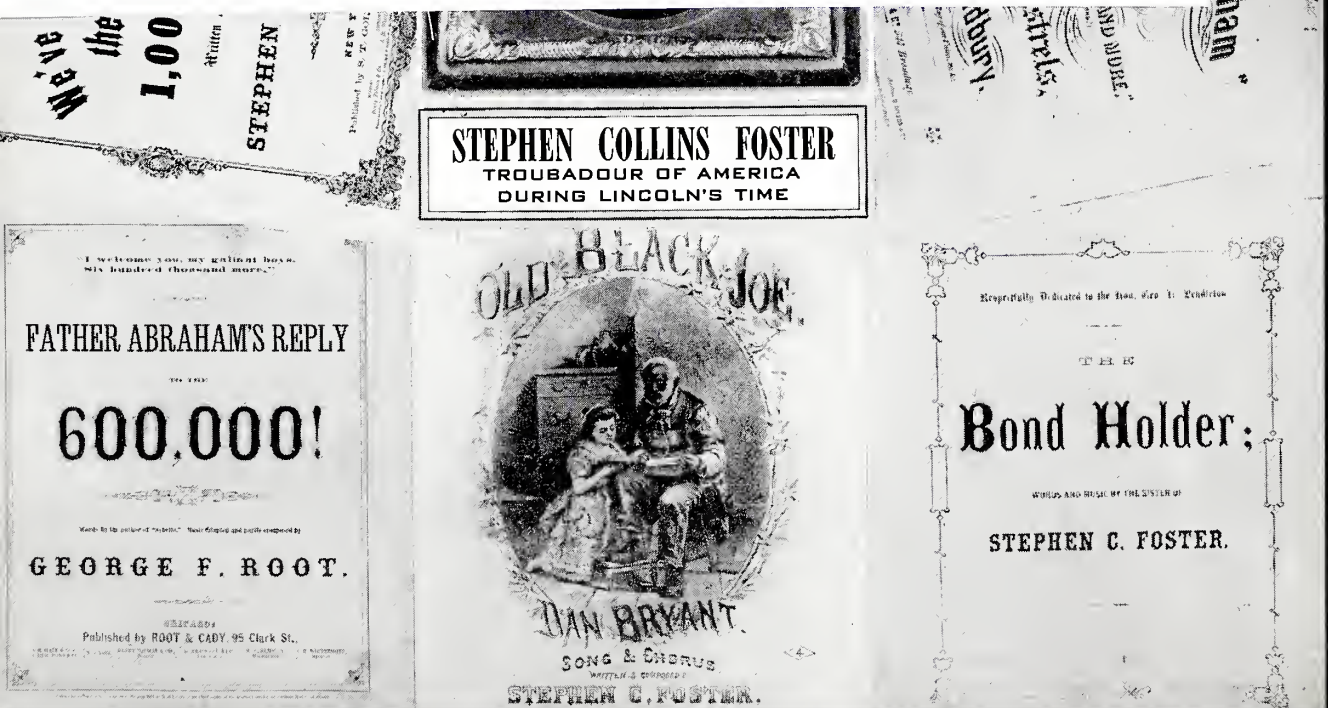
LINCOLN HERALD

JUNE, 1945



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TO JOSIAH KIRBY LILLY

STEPHEN FOSTER, DEMOCRAT

By

FLETCHER HODGES, JR.

Curator of the Foster Hall Collection

University of Pittsburgh

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STEPHEN FOSTER, DEMOCRAT

*His Participation in Political Affairs in Pennsylvania, Ohio, and the Nation
in the 1850's and 1860's*

By

FLETCHER HODGES, JR.

*Curator of the Foster Hall Collection
University of Pittsburgh*

(Acknowledgment is made to the courteous assistance of Evelyn Foster Morneweck, author of "Chronicles of Stephen Foster's Family," and John Tasker Howard, author of "Stephen Foster, America's Troubadour,"** for certain quotations and information in this article.)*

"Let me write a nation's songs and I care not who may make its laws." If Stephen Foster was familiar with these words, he surely said "Amen!" For he was first, last, and always a writer of songs. Many of them became, indeed, his nation's songs. It was his fate to live through some of the most stirring years of American history. He did not directly affect the course of our history, as did such giants as Abraham Lincoln and the other leaders and law makers of the middle nineteenth century. But he profoundly, though subtly, influenced the American way of life, by giving his countrymen a voice, and an expression of their own unworded thoughts and emotions.

The great figure of Abraham Lincoln saved the Union from dissolution, and dominated these vital and tragic years. To compose the music for these years was the simpler task for Stephen Foster, a figure of modest stature. Of opposing political beliefs, they both served America in contributing to her material or spiritual welfare. Their country owes much to both men.

To the best of our knowledge the two never met. If they could have had an intimate acquaintance, there would have been a mutual blending of interest and appreciation—for each loved his fellowman. It would be easy to name similar characteristics in the two men. Appropriately enough, Lincoln Memorial University therefore will honor both, when the new library building for the Department of Lincolniana is constructed at Harrogate. The University's famous collections of Lincolniana and the Civil War will be housed in the building, and it is proposed to have a Stephen Foster Room, a memorial to the composer, in which Foster as America's great troubadour in the middle 'fifties and early 'sixties will be the central figure in the collection of music of the period.

Stephen Foster's fame rests chiefly on his four great plantation melodies, *Old Folks at Home*, *My Old Kentucky Home*, *Massa's in de Cold Ground*, and *Old Black Joe*. These beloved "old favorites" can never die, as long as the hearts of the American people are moved by a nostalgic longing for the period of their development which was the most colorful and the most romantic—the years just preceding the Civil War. His sentimental ballads, such as *Jeanie with the Light Brown Hair* and *Come Where My Love Lies Dreaming*, are among the best songs of this type that were composed in the 1850's. His songs "in lighter vein," *Oh! Susanna*

* *Chronicles of Stephen Foster's Family*. Pittsburgh, Pennsylvania; University of Pittsburgh Press, 1944.

** *Stephen Foster, America's Troubadour*. New York; Thomas Y. Crowell Company, 1934.

and *Camptown Races*, are still quite popular today. *Oh! Susanna* played an honorable part in the winning of the far West, thanks to the Forty-Niners, who adopted this boisterous melody as their marching song.

Stephen Foster was an extremely prolific writer. He wrote more than two hundred original songs and compositions. Some are immortal; many have long since been forgotten, either through their own lack of merit, or because they dealt with issues now dead. His temperance songs and his Sunday School hymns are among



Stephen Foster (left) and his friend George Cooper (right), from a tintype in the Foster Hall Collection taken in New York City late in 1863, shortly before Foster's death in January, 1864. George Cooper collaborated with Foster in the writing of many songs. His best-known verses are Sweet Genevieve, which were set to music not by Foster, but by Henry Tucker.

his poorest efforts, of more interest to the collector of Fosteriana than to the musician or the literary critic.

There are two other classifications of Foster songs, which are of special interest to us at this time—not because of their intrinsic poetic or musical worth, but because they were written during times of political strife and war—a period very much like our own. His political songs and his war songs are to be discussed in this article.

It is not surprising that Stephen Foster was intensely interested in politics. The careers of his father, his brothers, and his sisters were closely associated with the political activities of the day, in their native city of Pittsburgh, and in Pennsylvania. They were all Democrats. Stephen's niece, Evelyn Foster Morneweck, shows in her new book, *Chronicles of Stephen Foster's Family*,* how the family fortunes rose and fell with the fortunes of the Democratic party, in both the state and the national arenas.

Stephen's father, William B. Foster, was a Federalist, as late as 1826, but afterwards became a Democrat, and an ardent supporter of Andrew Jackson. As early as the War of 1812, when he was volunteer commissary in the Pennsylvania Brigade, he had been active in civic affairs. Throughout his long political career, he served as recorder of Allegheny County, member of the Pennsylvania legislature, collector of tolls on the Blairsville-Pittsburgh canal, clerk in the Treasury Department at Washington, and mayor of Allegheny City (just across the Allegheny River from Pittsburgh.)

In 1826, the year of Stephen's birth, the Foster family lost their beloved home near Pittsburgh, the "White Cottage," to the Bank of the United States, which foreclosed the mortgage on Mr. Foster's property. This act of an institution which he came to regard as an abomination probably helped to strengthen William's ties with the party of Andrew Jackson, which was opposed to the Bank of the United States.

His son, William, Jr., Stephen's eldest brother, was a civil engineer, active in canal and railroad construction in Ohio, Kentucky, and Pennsylvania. Many of the positions he held were due to the political influence of his Democratic friends and relatives. Another brother, Henry Baldwin Foster, was appointed to a post in the Treasury Department at Washington through the influence of a political friend. He held this post for eight years until he fell a victim of the spoils system as practised by the Whigs, when General Zachary Taylor came into power. Morrison Foster, Stephen's favorite brother, was a prominent Democrat in both Pittsburgh and Cleveland. He took an active part in Ohio politics during the Civil War, and was a staunch follower of Clement L. Vallandigham, when that Ohio congressman crossed swords with Abraham Lincoln over the administration's conduct of the war.

The Foster boys' two sisters shared in their connection with Democratic activities. Ann Eliza Foster Buchanan was the wife of Edward Young Buchanan, whose brother, James Buchanan, was president of the United States from 1857 to 1861, the term just preceding Lincoln's. This fact added to the Fosters' enthusiasm for the Democrats in the 1856 campaign. Henrietta Foster Thornton, an intense woman who embraced both religion and politics with equal devotion, lived in Ohio during the Vallandigham-Lincoln controversy, and devoted her poetic talent to upholding the cause of Vallandigham. We shall see how she enlisted the aid of her brother Stephen at that time.

* See footnote, page (2).

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FATHER ABRAHAM
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BY

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No. 106 William Street, New York.

We Are Coming, Father Abraham, 300,000 More.
See page 24 of this article.

Thus Stephen Foster's political convictions as a member of the Democratic party were acquired, both by family inheritance and through family environment. It must be admitted that Stephen's interest was chiefly that of a spectator, or at best a participant in the campaigns. He himself was certainly not a politician. He had neither the talent of his father nor the temperament of his brother Morrison in such matters. He never held a political office. His brother Henry had endeavored in 1846, while still in Washington, to obtain an appointment for Stephen to West Point, but his efforts were in vain.

Two members of his family were soldiers in the Mexican War. His brother Dunning was with General Scott when Mexico City was taken, acquiring ill health while in the service which was to lead to his death some years later. His brother Morrison enlisted in a regiment which did not see action. It seems likely that the Fosters, as Democrats, felt that the Mexican War and the resulting acquisitions of California and the New Mexico territory were justified by the "manifest destiny" of the United States. This was a point of view not shared by certain New Englanders and other anti-slavery people in the North, who looked on the Mexican War as an unholy adventure whose purpose was to add more slave states to the Union.

In 1848, when Stephen was working in Cincinnati, in the office of his brother Dunning, one of his early piano compositions was published. It was a "quick step, as performed by the military bands," entitled *Santa Anna's Retreat from Buena Vista*, which celebrated one of the American victories in the recent war.

Stephen returned to Pittsburgh early in 1850, where he married, and settled down as a professional composer. He went about his business of earning his living and caring for his family, but found time for political affairs. In the autumn of 1851, the Democratic candidate for governor of Pennsylvania was William Bigler. His brother, John Bigler, was a candidate for governor of California. Both brothers were successful in their campaigns. For the Pennsylvania campaign, Stephen wrote a set of verses to be sung to the air of his own famous *Camptown Races*, with its exuberant chorus:

Gwine to run all night!
Gwine to run all day!
I'll bet my money on de bob-tail nag;
Somebody bet on de bay!

In spite of the fact that it treats of dead issues, Stephen's song, even today, seems alive and spirited. The verses as found in Stephen's manuscript book lack a title, but Evelyn Foster Morneweck suggests that the song might appropriately be called:

HURRAH FOR THE BIGLER BOYS!
They say that Johnston's up once more,
Hurrah! Hurrah!*
But things ain't now as they were before,
Hurrah for the Bigler boys!
Then he run his face in a Taylor shop,
Hurrah! Hurrah!

*Pronounced "Hoo-rah!" and accented on the first syllable to rhyme with the "Doo-dah" refrain of *Camptown Races*.

But the Taylor's gone and he has no prop.
Hurrah for the Bigler boys!

Going to run again?
Johnston, you're insane!
I'll bet my money on the Bigler boys
For the Whigs have had their reign!

In California, I am told,
Hurrah! Hurrah!
They've made a banner trimmed with gold,
Hurrah for the Bigler boys!
If Bigler here beats Bigler there,
Hurrah! Hurrah!
This golden trophy we shall wear.
Hurrah for the Bigler boys!

The Constitution is our theme,
Hurrah! Hurrah!
And Union is our cherished dream,
Hurrah for the Bigler boys!
If South Carolina makes a fuss,
Hurrah! Hurrah!
Oh, why should *we* be in the muss?
Hurrah for the Bigler boys!

When soldiers for their country bled,
Hurrah! Hurrah!
And had to beg for their daily bread,
Hurrah for the Bigler boys!
They little knew that the Federal clan,
Hurrah! Hurrah!
Would take up *Strome* for their right hand man!
Hurrah for the Bigler boys!

We've let the Whigs elect an ass,
Hurrah! Hurrah!
But now we'll turn him out to grass,
Hurrah for the Bigler boys!
For when the tug of war is over,
Hurrah! Hurrah!
The Democrats will live in the clover.
Hurrah for the Bigler boys!

Slavery had first appeared as a national issue in 1820. The question over the admission of Missouri as a slave state had aroused national alarm "like a fire bell in the night," when it was observed that the South's "peculiar institution" might lead to dangerous political complications. Through the spirit of compromise in men like Henry Clay, who were anxious to avoid the disruption of the Union, the slavery issue had been kept under control for some years. But the vast area acquired from Mexico brought it into the open. What was to be the status of slavery in California, Utah and New Mexico? The Compromise of 1850, with the Fugitive Slave Law which was so unpopular in the North, had become law, and it was hoped that the Union could be held together. But it was all too evident that the differences between North and South were reaching the stage of the "irrepressible conflict."

Poor Uncle Tom Good night
 De sun shines bright in de old Kentucky
 Home
 De sun shines, de darkeys now gay
 De corn tops ripe and de meadows in de bloom
 De birds make music all de day
 De young folks roll in de little cabin
 All merry and happy and bright
 Beyond de Hard Times comes de Vacation
 De poor Uncle Tom Good night
 De good night to
 De hunt no more for de possums and de coon
 On de meadow, de hill and de shore
 De sing no more by de glimmer of de moon
 On de bench by de old Cabin door
 De day goes by like a shadow on de heart
 With sorrow where all was delight
 De time has come when de darkeys shall
 De poor Uncle Tom Good night
 De head must bow and de back will not to bend
 Whether de darkey may go
 A few more days and de troubles all
 In de field wha de cotton had grow
 A few more days for to tote de
 It's matter in many hand
 A few more days for to fatten and fatten
 De poor Uncle Tom Good night

My Old Kentucky Home—original manuscript—first page. The manuscript of this famous song was written in 1852. There is some evidence that Harriet Beecher Stowe's novel, *Uncle Tom's Cabin*, may have influenced the writing of this song. Note the original title—"Poor Uncle Tom Good Night." Note also the final line of each verse. These references to "Uncle Tom" were changed to "my old Kentucky home" in the published version, which was issued early in 1853.

In this time of political strain, Harriet Beecher Stowe's famous novel, *Uncle Tom's Cabin*, appeared, adding additional fuel to the fires of the slavery question. This story, anathema to most Southerners, first appeared as a magazine serial in 1851. It was republished in book form in 1852, and swept the country by storm, arousing fierce controversy in all sections. Stephen, like most Americans, was no doubt familiar with it, and although as a good Democrat he would have had no patience with its doctrine of Abolition, he must have been moved by the story of the Blue Grass family, forced by hard times to sell a faithful servant, for whom they had much affection, "down the river" where tragedy awaited him. It has been suggested, by Kentuckians among others, that *Uncle Tom's Cabin* was the inspiration for Stephen Foster's *My Old Kentucky Home*. While this suggestion has been the source of controversy which will probably never be satisfactorily settled, it must be admitted that the song does follow, simply but accurately, the outline of the book.

Some writers have claimed that Stephen Foster's songs of the South helped to destroy slavery, since they portrayed the Negro as a human being, with genuine feelings, contrary to a prevalent idea among some Americans, that he was little better than an animal. Moreover, songs like *My Old Kentucky Home* portray the darker side of slavery. This may be true; but paradoxically, Foster had no use for either the Abolition movement or Abolitionists.

Mrs. Morneweck, writing in her recent book, has this to say concerning Stephen and slavery:

"All of Stephen's melancholy negro songs reveal that he was decidedly fatalistic about the institution of slavery. He seemed to regard it as an intolerable burden under which the black race stumbled helplessly and hopelessly. With a kind master, he pictured them carefree and happy enough, but he seemed to glimpse no freedom ahead for them in this world. The first verse of *Oh! Boys, Carry Me 'Long* voices the negro's patient longing.

Oh! carry me 'long:
Dere's no more trouble for me;
I's gwine to roam in a happy home
Where all de niggas am free.

To be free! The *ultima Thule* of those weary enslaved people—the spirit embodied in Stephen Foster's songs!

"What part had Stephen's compassionate songs, that swept the country as completely as *Uncle Tom's Cabin*, in the final emancipation of the slaves!"

Yet, in the spring of 1863, Stephen was to set to music a poem by his friend, George Cooper, which contained a verse whose sentiments concerning Abraham Lincoln's Emancipation Proclamation must have been identical with his own. The song is *A Soldier in de Colored Brigade*.

Some say dey lub de darkey and dey want him to be free,
I spec dey only fooling and dey better let him be.
For him dey'd brake dis Union which dere forefadders hab made,
Worth more dan twenty millions ob de Colored Brigade.

In my opinion, Stephen Foster shared the viewpoint of many other sincere and patriotic Americans—slavery was, perhaps, an evil, but the preservation of the Union was of more importance than the abolition of slavery.

The presidential campaign of 1856 found Stephen and his family with a personal as well as a party motive to inspire them with loyalty to the Democratic standard bearer, James Buchanan of Pennsylvania. Stephen's sister, Ann Eliza, it will be remembered, was the wife of the Reverend Edward Y. Buchanan, James' brother.

Morrison and Stephen were prominent in the formation of the Buchanan Glee Club, a Democratic singing society established in Allegheny City on August 6, 1856. Morrison was elected treasurer and Stephen musical director. The club had an active part in the intensely exciting campaign that followed. They sang in many sections of Allegheny County, occasionally becoming embroiled in the street fighting which resulted from the over-abundance of political enthusiasm. Stephen composed songs for the club to sing, and two of them have been preserved. One describes a Republican parade to the air of *Villikins and His Dinah*, an English comic song whose melody is unsurpassed for satirical purposes:

THE GREAT BABY SHOW
OR
THE ABOLITION SHOW

On the Seventeenth day of September, you know,
Took place in our city the great baby show;
They shut up the factories and let out the schools,
For the Seventeenth day was the day of all fools.

Sing tu ral lal lu ral lal lu ral lal lay,
Sing tu ral lal lu ral lal lu ral lal lay,
Sing tu ral lal lu ral lal lu ral lal lay,
Sing tu ral lal lu ral lal lu ral lal lay.

They made a procession of wagons and boats,
Of raccoons and oxen (they all have their votes),
Sledge hammers, triangles and carpenter's tools,
One thousand and eight hundred horses and mules.

They had gemmen ob color to join in their games,
And jokers and clowns of all ages and names;
They had pop guns and tin pans and all kinds of toys,
And a very fine party of women and boys.

They had young men on horse back, so nice and so gay,
Aged Seventeen years on this Seventeenth day,
And the ladies all thought they were bold cavaliers,
These bright looking lads aged seventeen years.

They had grim border-ruffians, I'll bring to your mind,
And they've plenty more left of the very same kind,
They drank from a flask and played cards on the way,
And the children looked on, on this Seventeenth day.

They had Ohio Yankees of Western Reserve
Who live upon cheese, ginger cakes and preserve,
Abolition's their doctrine, their rod, and their staff,
And they'll fight for a sixpence an hour and a half.

Now was it not kind in these good simple clowns
To amuse all the children in both of our towns,
To shut up their work shops and spend so much money,
To black up their faces, get tight, and be funny?

They called it a council of freemen, you know,
But I told you before 'twas a great baby show,
For when they had met they had nothing to say
But "Poor Bleeding Kansas" and "Ten Cents a Day."*

Stephen's brother, Morrison, wrote two additional verses:

Then their ship *Constitution* was hauled through the street,
With sixteen small guns she was armed complete.
But the brave Ship of State by which Democrats stand
Carries thirty one guns with old Buck in command.

In the year '45 when the fire laid us waste
Old Buck gave us five hundred dollars in haste.
They then took his money and lauded his name
But he's now "Ten cent Jimmy," their banners proclaim.

Another of Stephen's songs for the club contains an accurate prophecy of the outcome of the election, although it lacks the vitality of *The Great Baby Show*:

THE WHITE HOUSE CHAIR

Let all our hearts for Union be,
For the North and South are one;
They've worked together manfully,
And together they will still work on.

Then come ye men from every State,
Our creed is broad and fair;
Buchanan is our candidate,
And we'll put him in the White House chair.

We'll have no dark, designing band,
To rule with secret sway;
We'll give to all a helping hand,
And be open as the light of day.

We'll not outlaw the land that holds
The bones of Washington,
Where Jackson fought and Marion bled,
And the battles of the brave were won.

We'll let this motto be our guide
Whatever fate may come.
"The Constitution *far and wide*
And Higher Law *at home*."**

Foster's popular airs have been freely adapted by all the major political parties and most of the minor ones since 1848. The melodies of *Old Folks at Home*, *Old*

*From Foster's book of original manuscripts. The song was first published, with slight variations from the original, in the *Pittsburgh Morning Post* of September 26, 1856.

** From Foster's book of original manuscripts. The song was first published, with the exception of the last verse (which may not have been sung by the club), in the *Pittsburgh Morning Post* of September 29, 1856.

Black Joe, and *Old Dog Tray* were given new words for the purpose of sending Buchanan to the White House, while the newly-born Republican party made use of *My Old Kentucky Home*, *Camptown Races*, and *Nelly Bly* in a vain effort to bring victory to John C. Fremont, the California Pathfinder. And all campaigns from that day to the present have made use of Foster's music. It will be remembered that his *Oh! Susanna* (with verses unchanged) was the Republican theme song in 1936.

The fact that the composer of the melodies which they so freely appropriated was a Democrat bothered Whig or Republican rhymesters not at all!

In 1856 we find the dying Whig party nominating Millard Fillmore and Andrew Jackson Donelson for president and vice-president. One of their campaign songs, *Poor Old Buck*, was set to the air of Stephen Foster's *Old Uncle Ned*.

POOR OLD BUCK

Air: *Old Uncle Ned*

This poor old Buck was a Federalist good
In the days long ago—long ago—
And he swore if he had any Democratic blood
That he'd let every drop of it flow.

What a fool he was to ever say so, Oh! oh!
That he'd let his Democratic blood flow—
'Twas the first bad luck of this dusty old duck
Who will never to the White House go.

This effort was not enough! The Whigs were soundly whipped by Buchanan and the Democrats, and Fremont and the new Republican party. This was the Whigs' last appearance in a presidential election.

The Republicans also borrowed Stephen's *Old Uncle Ned* in the 1860 campaign, to ridicule Stephen A. Douglas, Lincoln's chief rival:

There was a little man, and his name was Stevy Doug,
To the White House he longed for to go;
But he hadn't any votes in the whole of the South,
In the place where his votes ought to grow.
His legs they were short, but his speeches they were long,
And nothing but himself he could see,
His principles were weak, but his spirits they were strong,
For a thirsty little soul was he!

The Wide-Awake Vocalist, or Rail Splitters' Song Book contains a number of adaptations of Foster melodies to Republican verses for the 1860 campaign.

WE'RE BOUND TO WORK ALL NIGHT

Air: *Camptown Races*

There's an old plow "hoss" whose name is "Doug,"
Du da, du da,
He's short and thick—a regular "plug,"
Du da, du da day.

We're bound to work all night,
We're bound to work all day,
I'll bet my money on the "Lincoln hoss,"
Who bets on Stephen A.?

"Old Abraham's" a well-bred nag,
Du da, du da,
His wind is sound—he'll never lag,
Du da, du da day.

The "Lincoln hoss" will never fail,
Du da, du da,
He will not shy at ditch or "rail,"
Du da, du da day.

HI, RALLY! HO, RALLY!
Air: Nelly Bly

Hail with joy
The Farmer's boy—
Shout! oh, shout with glee!
For LINCOLN, true,
And HAMLIN, too,
The Champions of the Free!
East and West,
Do your best,
Now, with heart and voice,
For LINCOLN, true,
And HAMLIN, too,
They are the people's choice.

Hi, rally! Ho, rally!
Round the polls with me,
For LINCOLN, true,
And HAMLIN, too,
The Champions of the Free!

THEN PUT AWAY THE WEDGES AND THE MAUL
Air: Old Uncle Ned

There was an old hero, and they called him honest Abe,
And he lived out West, out West;
Work was his pleasure ever since he was a babe,
But now he's going to have a little rest.

Chorus—Then put away the wedges and the maul,
Then get things ready for the Fall;
For we're bound to put him through,
Just to show what we can do,
And bring about a change—that's all.

O POOR DOUGLAS, YOU CANNOT FOLLOW ME
Air: Oh! Susanna

I had a dream the other night
When all around was still,
I dreamt I saw "Old honest Abe"
A-climbing up the hill.

The way was steep, and all untrod,
And many a foe was near,
But Abe pressed on with trust in God,
And heart that knew not fear.

Chorus—O poor Douglas, you cannot follow me,
You're going up Salt River
With the platform on your knee.

In the 1864 campaign, the Lincoln men were still leaning heavily on Foster's music.

ARE WE FREEDOM'S FRIENDS?

Air: Old Dog Tray

To friends of Freedom all,
Upon you we now call,
To help us sustain a noble, honest man,
Who is acting for the right,
To conquer traitors' might,
And crush out treason's lofty plan.

Chorus—Then up with the stripes and the stars,
Down with the cross and the bars,
For Lincoln we will cheer,
McClellan we'll not fear,
Nor all the Union's Northern foes.

The McClellan forces responded with:

BEHOLD, THEY COME!

Air: Old Folks at Home

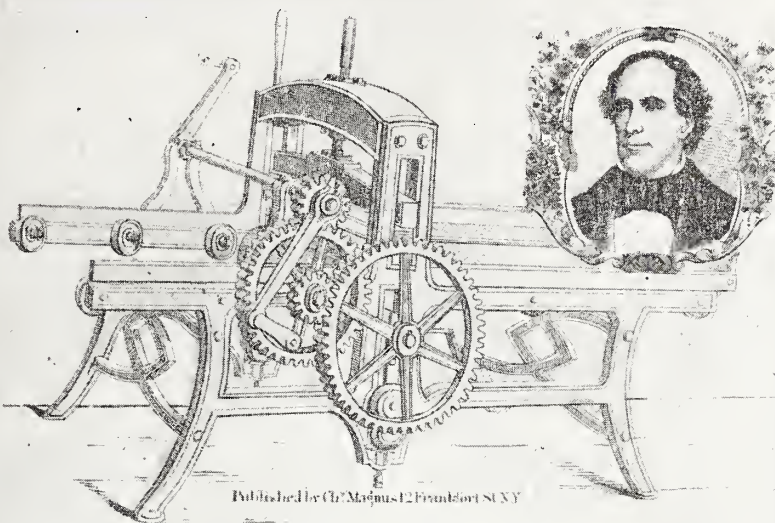
From every mountain-top and valley,
Behold, they come!
But not as hostile armies rally,
With trump and rolling drum.
They come as men of noble spirit
And iron will,—
Sons who their fathers' rights inherit,
Purchased on Bunker Hill.

Chorus—Brothers, strike, the prospect's glorious!
Don't give up the fight;
March on, and "Mac" shall be victorious,
Firm in the Truth and Right.

We do not know how Stephen Foster voted in the 1860 campaign, when the Democratic party was split into opposing factions. His brother Morrison voted for John C. Breckinridge, of Kentucky.

With the election of Abraham Lincoln, war became a certainty. The Fosters were Union, or Northern Democrats, and although bitterly opposed to Abraham Lincoln, they were just as bitterly opposed to the Secessionists.

According to Mrs. Morneweck, "The position of the Union Democrats was extremely difficult and painful. They were conscientiously convinced that the



HOW ARE YOU GREEN-BACKS?

Music of this song to be had of Wm. A. POND & Co., 547 Broadway

We're coming, Father Abram, One hundred thousand more,
Five hundred presses printing us from morn till night is o'er;
Like magic, you will see us start and scatter thro' the land,
To pay the soldiers, or release the border Contraband.
Chorus: With our Promise to pay: How are you, Secretary Chase.
Promise to pay: Oh! dat's what's de matter.

We're coming, Father Abram, One hundred thousand more,
And cash was ne'er so easily evok'd from rags before,
To line the fat Contractor's purse, or purchase transport craft—
Whose rotten hulks shall sink before the winds begin to waft;
Chorus: With our Promise to pay: How are you, Gideon Welles Esquire?
Promise to pay: Oh! can't you fix the date?

We're coming, Father Abram, One hundred thousand more,
I hope a present blessing, though perhaps a future foe;
The simple terms on which we come, are hardly worth a furs,
Now, Abe, as we may FATHER you, I hope you'll FATHER us.
Chorus: With your Promise to pay: How are you, Cousin Postage Stamps?
Promise to pay—No more Kappahannock's.

We're willing, Father Abram, One hundred thousand more,
Should help our Uncle Samuel to prosecute the war;
But then we want a chieftain true, one who can lead the van,
Geo. B. McClellan, you all know, he is the very man.
Chorus: With his Potomac Army grand, Ponce once more will smile on us
His Potomac Army Grand: Three cheers for little Mac.

We're coming, Father Abram, One hundred thousand more,
To march with gleaming bayonets, upon the Traitor's shore,
But you must give us Generals on whom we can depend,
And not let paper Generals drive off our faithful men.
Chorus: With our Promise to pay: How are you, Bull-Run Russell
Promise to pay—Pop goes the weazie.

We're coming, Father Abram, Nine hundred thousand strong,
With nine hundred thousand darkies, sure the Traitors can't last long;
With Corporal Cuff and Sergeant Pump to lead us in the melee,
And at their head, without a red, Our Brigadier General Greely;
Chorus: With our Promise to pay: How are you, Greely's Subscription List?
Promise to pay—Nip up de doodle do.

We're coming, Father Abram, Nine hundred thousand more,
With the greatest fighting Hero, that lives upon our shore,
He fought in all the battles won, and shed his blood most freely,
But he's fought them with the TRAITORS, and his name is General Greely.
Chorus: With our Promise to pay: How are you, Black-Brigade?
Promise to pay—Three cheers for Father Abe!

Parody of We Are Coming, Father Abraham, Three Hundred Thousand More.
See page 28 of this article.

South could not be brought back into the Union by force of arms. Each disagreement with the policy of President Lincoln was immediately seized upon as treasonable by the Republicans. The Union Democrats accused Lincoln of a usurpation of power, of assuming the role of a dictator not granted him by the Constitution. To their cry of 'Save the Constitution,' the Republicans countered with the war cry, 'National Emergency'."

Stephen's brother, Morrison, and his sister, Henrietta Foster Thornton, were both living in Ohio during the war. They were strongly antagonistic to Republican policy, and backed Clement L. Vallandigham in his opposition to Lincoln.

A study of the scrap books kept by Morrison and Henrietta reveals the bitterness of sectional and political strife during the Civil War. Stephen's brother and sister were deeply sensitive to the national tragedy, which they felt might have been prevented. They blamed Lincoln and the Republicans for the war, and it is not surprising to find their scrap books filled with articles strongly anti-Lincoln in sentiment.

Henrietta's husband, Major Jesse Thornton, was in the commissary department of the Union Army. While fighting with Sherman's army, he was captured by the Confederates at Resaca, Georgia. Morrison's brother-in-law, Isaac Lightner, was a Confederate officer, wounded seven times before receiving his fatal wound at Lost Mountain, Georgia.

With strong family ties in both North and South, Henrietta and Morrison grieved for the dead and wounded of both sides. Henrietta's feelings are portrayed in a poem she wrote in November, 1862.

FIVE HUNDRED THOUSAND DEAD

America, beloved and bleeding country, tell me,
How didst thou from thy boasted glory fall—
Why do the nations talk now of thee so lightly,
Whom they beheld once, greatest of them all?

Dear land of mine, for thee my tears are shed,
Five hundred thousand of thy sons lie dead.

Immortal shades of the patriot fathers rise,
E'er yet this ark of liberty, thy great bequest,
Shall by thy sons be ruthlessly destroyed,
Banishing forever the hopes of all oppressed.

Dear land of mine, for thee my tears are shed,
Five hundred thousand of thy sons lie dead.

Star-spangled banner, eagle, and olive branch,
Let now thine influence to bear be brought,
Before one noble spirit more be sacrificed,
Before another bloody battle shall be fought,

For now five hundred thousand of thy sons lie dead.
Dear land of mine, for thee my tears are shed.

What ho! Old Democratic party where art thou,
Dead too, or sleeping, while thy country bleeds?
Her foes both north, and south, would tramp her in the dust;
Awake, arouse, thy help she greatly needs.

Dear land of mine, for thee my tears are shed,
Five hundred thousand of thy sons lie dead.

Speak, "time honored party," thy magic voice will calm
The angry breast from Florida to Maine;
Recalling by-gone days of happiness and peace,
Filling each recreant heart with loyalty again.

Five hundred thousand of thy sons lie dead,
Dear land of mine, for thee my tears are shed.

If blood were needed this great strife to end,
An ocean has already flowed in vain,
Then how much more is yet required to wash
The grievance out, and bring us peace again.

For now five hundred thousand of thy sons lie dead,
Dear land of mine, for thee my tears are shed.

The Democratic congressman from Ohio, Vallandigham, the leader of the Peace Democrats, openly attacked the Lincoln administration. He aroused opposition to the draft in Ohio so successfully, that the military authorities arrested him in May, 1863. He was tried before a military commission appointed by General Burnside, for the crime of treason, and was sentenced to close confinement at Fort Warren, in Boston Harbor, for the duration of the war. Later, President Lincoln ordered him to be banished within the Confederate lines. He was taken to Kentucky, and thence sent to General Bragg's headquarters in Tennessee. He eventually reached Canada, where he continued his anti-Lincoln campaign. On June 25, 1863, the Democrats of Ohio nominated the absent Vallandigham for governor of that state, with George E. Pugh as lieutenant governor.

The Union party nominated John Brough for governor and Charles Anderson for lieutenant governor.

Henrietta again expressed herself in poetry.

TO THE HONORABLE C. L. VALLANDIGHAM, IN EXILE

Tho' thou art in exile, Vallandigham, now,
The Laurel e'er long shall encircle thy brow;
Tho' banished, and branded as traitor, thou art,
Yet still dost thou live in the people's great heart.
Thine eloquence comes from the Canada shore,
We hear it above the wild cataract's roar.

Yes, son of Ohio! Vallandigham brave,
A Union like this hast thou struggled to save.

Richmond July 26th 59.

Dear Sir,

I send a recent notice of your late publications, made by myself for the "Virginia Index" of this city with which I am connected. I have always found words of honest commendation pleasant in my own case, and assure you that there are wholly honest.

Your compositions have afforded me a great deal of enjoyment, and I hope to have much more from your pieces.

Yours,

Very truly yours

John Esten Cooke.

S. C. Foster Esq.

Letter from John Esten Cooke of Richmond, Virginia, to Stephen C. Foster, written July 26, 1859. Cooke was on the editorial staff of the Virginia Index, published in Richmond. He later served in the command of J. E. B. Stuart, the great cavalryman of the Confederacy, who fought under Robert E. Lee in Virginia. Cooke was the author of a book about Stuart and his military campaigns, and a number of Civil War novels.

Stephen Foster was living in New York City at this time, struggling with his own personal problems which were inexorably leading to his decline and death on January 13, 1864. But he was in touch with Henrietta. In the autumn of 1863, she wrote a poem for the Vollandigham-Brough campaign, which Stephen set to music.

SOUND THE RALLY Democratic Glee Club Song

Democratic freemen of the Buckeye State,
Hasten to the rescue before it is too late;
Look out for your liberties—hesitate no more.
Up, up, and be doing, boys, "the wolf is at the door."

Chorus: Hurrah! Hurrah! Hurrah!
Sound the rally for Vollandigham and Pugh!
Hurrah for the Union and the Constitution too!

The Dictator Lincoln has put us under ban,
He has exiled Vollandigham for speaking like a man;
He scoffs at the people's rights, we are no longer free,
Unless we stop the despot who strikes at liberty.

Then rally to the ballot box—rally every man,
Our country cries aloud to us, to save her while we can.
Though martial law be threatened, the people to defy,
We will march up like freemen, and cast our votes or die!

Three cheers for our candidates, Vollandigham and Pugh—
The Old Flag, the Union, and the Constitution, too.
With hearts right, our cause just, our watchword "Liberty,"
We wait for October, when Ohio shall be free!

Stephen Foster's melody for *Sound the Rally* has not been definitely identified. If this song was ever published, no copy has been discovered to date.

However, approximately a year later, a Democratic song was published for the Lincoln-McClellan presidential campaign of 1864, entitled *Little Mac! Little Mac! You're the Very Man!* The music was composed by Stephen Foster. A comparison of *Little Mac!* with *Sound the Rally* will show a similarity in verse structure, especially in the two choruses. It seems highly probable that the same melody was used in each of the two songs.

We can not be certain of the author of the verses of *Little Mac!* It was not Stephen Foster. Stephen died in January, 1864, seven months before George B. McClellan was nominated as Democratic candidate for president, and George H. Pendleton of Ohio for vice-president. The song was copyrighted in the name of Stephen's daughter, Marion Foster, but she was only thirteen years old at this time, and it seems unlikely that she was the author of the verses.

In my own opinion, the author was Stephen's sister, Henrietta. The verses of *Little Mac!* closely resemble her own *Sound the Rally*, and the style seems to be hers.

LITTLE MAC! LITTLE MAC! YOU'RE THE VERY MAN

Little Mac, little Mac, you're the very man,
Go down to Washington as soon as you can,
Lincoln's got to get away and make room for you,
We must beat Lincoln and Johnson too.

Chorus: Hurrah, Hurrah, Hurrah!
Sound the rally thro' the whole United States.
Little Mac and Pendleton are our candidates.

Democrats, Democrats, do it up brown.
Lincoln and his Niggerheads won't go down,
Greeley and Sumner and all that crew,
We must beat Lincoln and Johnson too.

Abraham the Joker soon will *Diskiver*
We'll send him on a gun boat up Salt River,
Scotch caps and military cloaks won't do,
We must beat Lincoln and Johnson too.

Southern men come again, Little Mac's a trump,
He'll restore the Union with a hop, skip and jump,
With nigger proclamations full in view,
We must beat Lincoln and Johnson too.

In the Ohio campaign of 1863, Vallandigham was overwhelmingly defeated by John Brough, the Union candidate. Brough received many votes from conservative Democrats who feared that Vallandigham's election might bring the war into Ohio itself.

Viewed from the vantage point of more than eighty years, we can see that Henrietta's opinion of Abraham Lincoln, as expressed in her verses, hardly does justice to one of the greatest of all Americans. But Henrietta, living in a time of political conflict, can hardly be blamed for not seeing Lincoln as history was to judge him. People of far greater experience and sophistication than Henrietta made the same mistake, including New York editors, Northern politicians, Southern secessionists, proprietors of the English *Punch*, and European statesmen.

Henrietta was still writing poetry on political subjects as late as 1868. In that year she composed a song, *The Bondholder*, which she "respectfully dedicated to the Hon. George H. Pendleton" of Ohio, McClellan's running mate in 1864. It is not one of Henrietta's best poetic efforts.

THE BONDHOLDER

Words and Music by the Sister of Stephen C. Foster

Oh the Bondholder rests in a cushion'd chair,
As he sits at his table to dine;
While before him is spread out the daintiest fare,
And the choicest of foreign wine,
Then he thinks of the wealth that he made by the war,
For his heart has grown selfish and cold;
And he laughs, and he quaffs, and smokes a cigar,
As he counts up his int'rest in gold.

Chorus: Oh a rollicking fellow is he, is he,
And his life passes smoothly away,
And what careth he for you, or me,
While he has no taxes to pay.

And the Bondholder's wife in her coach and four,
Knows nothing of labor and care;
As she drives by the suffering tax payer's door,
Not heeding the misery there.
The brave crippled soldier she sees not now,
Nor his children so hungry and cold;
While the laboring man by the sweat of his brow,
But pays up his int'rest in gold.

Although Stephen Foster's music was set to anti-Lincoln verses, he himself, to the best of my knowledge, never wrote a word against Lincoln. He referred to Lincoln only once, in verses which he himself wrote, although he set to music verses by two writers, besides his sister Henrietta, who did refer to the president. Stephen's own reference is confined simply to a stanza in one of his war songs, *Better Times Are Coming*:

Abra'm Lincoln has the army and the navy in his hands,
While Seward keeps our honor bright abroad in foreign lands;
And Stanton is a man, who is sturdy as a rock,
With brave men to back him up and stand the battle's shock.

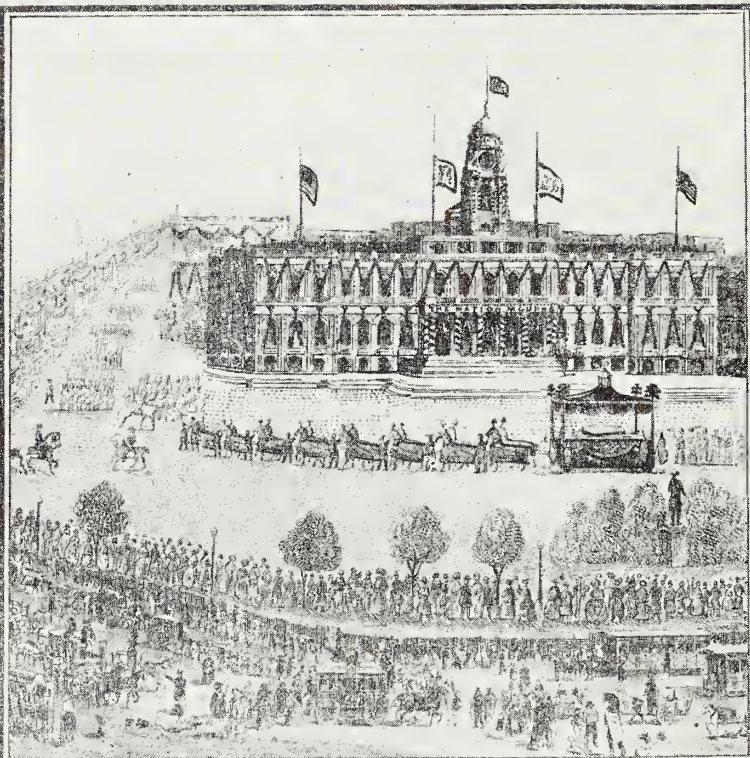
There is a slight touch of criticism of the administration's military policies in Stephen's song, *Nothing But a Plain Old Soldier*. The words consist of the comments of a veteran of the Revolution, on the present war:

You've had many Generals from over the land,
You've tried one by one and you're still at a stand,
But when *I* took the field we had *one* in command.

We do not know what Foster's thoughts about Lincoln were. As the shadows closed around Stephen, in his last unhappy days, he may have been too much concerned with his own disintegration to give much thought to the president. He was a loyal Unionist, doing his best to contribute something to the war effort in his own field of music, but his powers were declining, and his efforts were not worthy of his earlier masterpieces. Stephen's genius was in the realm of true sentiment; no American writer has surpassed his ability to deal with home sickness and time sickness. But he was out of his element when he strove with the theme of war. For the most part, the sixteen Civil War songs he composed for verses written by himself and other authors are feeble things of little poetic or musical merit. Their chief interest is to the collector, because of their rarity.

In *That's What's the Matter*, Stephen touches on politics:

The rebels thought we would divide,
And Democrats would take their side;
They then would let the Union slide,
And that's what's the matter!
But, when the war had once begun,
All party feeling soon was gone;
We join'd as brothers, ev'ry one!
And that's what's the matter!



The Nation is Weeping.

BY LOUISE S. UPHAM.

Air:— Under the Willow she's sleeping.

"Lincoln has fallen! the good and great!"
 "Wall of a people in sorrow;
 "Martyr, we crown thee, at heaven's gate!"
 The song of the angels to-morrow.

CHORUS.

"Rest, rest, thy labor, done!"
 Dirge of a nation now weeping;
 Home, home, thy bright crown won,
 Fruits of a golden life reaping.

Drape every dwelling in sable night,
 Symbol of deep lamentation;
 Wreath him a garland of lilacs white,
 Fair type of the hope of a nation.

CHORUS:—Rest, rest, &c.

Lower our Banner! its stars are dim!
 Mourn with Columbia weeping!
 Bitter the tears she will shed for him,
 Yet under that flag he is sleeping.

CHORUS:—Rest, rest, &c.

Under the loved flag, we lay thee down,
 Green be thy bright fame forever;
 God, in his goodness, gives thee a crown,
 In realms where there's sorrowing never.

CHORUS:—Rest, rest, &c.

Published by Geo. W. Child, 7 N. Y.

Song of sorrow, after Lincoln's assassination. See page 30.

We've a Million in the Field, written in 1862, was "dedicated to the Union Army."

The flags are flying
And brave men dying,
The din of the battle is revealed;
The Union's quaking,
The land is shaking
With the tramp of a million in the field.

In addition to the four songs mentioned above, Stephen wrote the verses of two others, which he set to his own music, *I'll Be a Soldier*, and *Was My Brother in the Battle?*

In his last years in New York, Stephen made the acquaintance of a young writer, George Cooper, who enlisted in the Twenty-second New York Regiment in 1862. Cooper saw service at Gettysburg, and returned to New York in July, 1863.

Foster and Cooper collaborated in the writing of twenty-three songs, of which eight had the Civil War as their theme. Cooper wrote the verses, Foster set them to music. All of these songs have been forgotten. Foster was on the decline; Cooper was an unknown poet, who was yet to establish himself.

Cooper was to have a highly successful career as a writer of lyrics of popular songs. He is still remembered today for his verses, *Sweet Genevieve*, set to music by Henry Tucker.

One of the Foster-Cooper songs, *A Soldier in de Colored Brigade*, contains a reference to Abraham Lincoln:

Old Uncle Abram wants us, and we're coming right along,
I tell you what it is, we're gwine to muster mighty strong.
Then fare you well my honey dear! now don't you be afraid,
It's bound to be a soldier in de colored brigade.

The seven other war songs by Foster and Cooper bore the titles: *Bring My Brother Back to Me*, *For the Dear Old Flag I Die*, *Larry's Goodbye*, *My Boy Is Coming From the War*, *The Soldier's Home*, *When This Dreadful War Is Ended*, and *Willie Has Gone to the War*. The songs treat of broken families, sweethearts separated, dying drummer boys, and the death of soldiers on the battle field—all well known themes of these war years. However, other writers, especially George F. Root and Henry C. Work, far surpassed George Cooper and Stephen Foster in their efforts.

Another melody by Foster, with verses by S. W. Harding, entitled *Give This to Mother*, was published in May, 1864, some months after Stephen's death. The title page states, probably erroneously, that it is "Stephen C. Foster's last musical idea." The song bears a lithograph illustration, of as much interest as either words or music, which is explained by the introduction:

"Upon one of the battle fields near Washington,
a dying patriotic drummer boy pulled off a locket
from his neck; saying to one of his comrades in
his last expiring moments,
'Give this to Mother'."

In the dark days of 1862, when the Union cause seemed dangerously close to disaster, Abraham Lincoln issued a call for 300,000 volunteers. James Sloane Gibbons, a New York Quaker, Abolitionist and banker, was inspired to write one of the most famous poems of the Civil War, *We Are Coming, Father Abraham, Three Hundred Thousand More*. It was printed anonymously in William Cullen Bryant's *New York Evening Post*, July 16, 1862, and was so often erroneously credited to Bryant when reprinted in other journals or set to music, that Bryant himself issued a statement that not he, but Gibbons, was the author.

The poem was greeted with tremendous enthusiasm. It was reprinted in many newspapers and magazines, recited, and set to music by many composers. There are seven musical settings in the Foster Hall Collection, including those by Pat Gilmore, the famous bandmaster, and Stephen Foster. No doubt there are other versions, which we do not have.

The number of volunteers referred to in the several versions varies from 300,000 to 600,000.

The drive for volunteers was quite successful, and Gibbons' work probably deserves a share of the credit. The author's abolitionist sympathies did not pass un-noticed by the anti-negro element in New York. He illuminated his house in January, 1863, in honor of Lincoln's Emancipation Proclamation. In July, 1863, when the draft riots raged through New York, his house was one of the first to be sacked by the mob, and he and his family had to flee for their lives.

Gibbons' poem has real nobility, both in sentiment and execution. It deserves the best of music. Stephen Foster's setting for *We Are Coming, Father Abraham* does not rank among his greatest, but its quality was superior to that of most of the other songs he was composing at this time.

Whether Foster appreciated Lincoln's greatness, and wished to express his admiration for the man in music, or whether he was carried away by patriotic enthusiasm, in the composing of this song, we can not know. A year later, in the autumn of 1863, at the time of the Vallandigham campaign in Ohio, Stephen's music was to be used in his sister's anti-Lincoln verses, *Sound the Rally*. At any rate, Stephen's setting of Gibbons' verses was dedicated to Lincoln.

Respectfully Dedicated
To The President Of The United States

WE ARE COMING
FATHER ABRAHAM
300,000
MORE

Music Composed
By

Stephen C. Foster
New York

Published by S. T. Gordon
1862

- 1) We are coming Father Abraam, three hundred thousand more,
From Mississippi's winding stream and from New England's shore;
We leave our plows and work-shops, our wives and children dear,
With hearts too full for utterance, with but a silent tear;
We dare not look behind us but steadfastly before,
We are coming, Father Abraam, three hundred thousand more.

Chorus: We are coming, coming our union to restore,
We are coming, Father Abraam, with three hundred thousand more.

- 2) If you look across the hilltops that meet the northern sky,
Long moving lines of rising dust your vision may descry;
And now the wind an instant, tears the cloudy veil aside,
And floats aloft our spangled flag in glory and in pride;
And bayonets in the sunlight gleam, and bands brave music pour,
We are coming, Father Abraam, three hundred thousand more.
- 3) If you look all up our valleys, where the growing harvests shine,
You may see our sturdy farmer boys fast forming into line;
And children from their mothers' knees are pulling at the weeds,
And learning how to reap and sow, against their country's needs;
And a farewell group stands weeping at every cottage door,
We are coming, Father Abraam, three hundred thousand more.
- 4) You have called us and we're coming, by Richmond's bloody tide,
To lay us down for freedom's sake, our brothers' bones beside;
Or from foul treason's savage group* to wrench the murd'rous blade,
And in the face of foreign foes its fragments to parade;
Six hundred thousand loyal men and true have gone before,
We are coming, Father Abraam, three hundred thousand more.

There were several replies to *We Are Coming, Father Abraham*. One was the work of George F. Root of Chicago, most famous of all Civil War song writers, author of *The Battle Cry of Freedom*, *The Vacant Chair*, *Just Before the Battle*, *Mother*, and *Tramp, Tramp, Tramp, the Boys are Marching*. Root's song maintains the standard of dignity and poetic merit set by Gibbons.

FATHER ABRAHAM'S REPLY TO THE 600,000!

Words by the author of "Sybelle." Music adapted and partly composed by

George F. Root

Chicago

Published by Root & Cady

1862

- 1) I welcome you, my gallant boys, from Maine's resounding shore,
From far New-Hampshire's granite hills I see your legions pour;
From Massachusetts' fertile vales, from old Vermont they come;
Connecticut wheels into line at rolling of the drum,
And little Rhody springs to arms, like David in his might,
Upon rebellion's giant front to strike one blow for right,
One blow for right, my hero boys, for right and Uncle Sam,
Strike, and receive the blessings of the God of Abraham.

* This word appears as "grasp" in some versions of the song. "Grasp" would seem to be the better word.

Chorus: 'Tis glorious, 'tis glorious, to see your legions pour,
I welcome you my gallant boys, SIX HUNDRED THOUSAND MORE.

- 2) I see from all her boundaries the glorious Empire State
A countless host is sending forth with freemen's hopes elate;
From Delaware there comes a gleam of white and crimson bars,
Where faithful hands are holding up the banner of the stars;
New Jersey answers to the call, as if along her shore,
Each grain of sand had said, we come, six hundred thousand more,
We come to strike for liberty, for right, and Uncle Sam,
Who gives us all the blessings of the God of Abraham.
- 3) And Pennsylvania, keystone of this glorious Union arch
Is sounding thro' her thousand caves the thrilling order, march!
I see her dusky sons come forth from every darken'd mine,
And, like the clouds along her hills swift forming into line;
Their eyes have such a fiery gleam from glowing forges caught,
Their arms such strength as if they were of iron sinews wrought;
I think, when on Secession's head they strike for Uncle Sam,
Each blow will fall like vengeance from the God of Abraham.
- 4) I see a-down our Western vales your legions pour, my boys;
Ohio, Indiana, and my own lov'd Illinois,
And Iowa, and Michigan, and Minnesota, too,
And far Wisconsin's prairies send their heroes tried and true.
Come on, Oh! living avalanche! break into floods of light,
And roll your waves of truth along Secession's shores of night,
Drown out rebellion, as of old, and then with Uncle Sam,
Safe in the Ark of State, we'll praise the God of Abraham.

Another reply to Gibbons' poem was *Hold on Abraham*, a bit of doggerel which makes up in spirit what it lacks in literary merit. The author is unknown.

To the President of the United States.

"HOLD ON ABRAHAM"

Song and Chorus

Being a response of

Uncle Sam's Boys

to the Call for

"Three Hundred Thousand More,"

("Uncle Sam's Boys Are Coming Right Along.")

Sung with immense success by

Wood's Minstrels,

by

Wm. B. Bradbury.

New York

Published by Firth, Pond & Co.

1862

- 1) We're going down to Dixie, to Dixie, to Dixie,
We're going down to Dixie, to fight for the dear old Flag;
And should we fall in Dixie, in Dixie, in Dixie,
And should we fall in Dixie, we'll die for the dear old Flag.

Chorus: Hold on Abraham,
Never say die to your Uncle Sam;
Uncle Sam's boys are coming right along,
Six hundred thousand strong.

- 2) Our Flag shall float o'er Dixie, o'er Dixie, o'er Dixie,
Our Flag shall float o'er Dixie, the Red, the White, and Blue:
We'll ne'er give up 'till Dixie, 'till Dixie, 'till Dixie,
We'll ne'er give up 'till Dixie, sings Yankee Doodle Doo.
- 3) Our Halleck's bound for Dixie, for Dixie, for Dixie,
Our Halleck's bound for Dixie, with a million boys or two:
He'll never give up Dixie, old Dixie, old Dixie,
He'll never give up Dixie, 'till she's back in the Union true.
- 4) McClellan he's in Dixie, in Dixie, in Dixie,
McClellan he's in Dixie, and ready for the foe:
Do you think he'll give up Dixie, old Dixie, old Dixie,
Do you think he'll give up Dixie, oh, no no no no no no.
- 5) Bold Kearney fell in Dixie, in Dixie, in Dixie,
Bold Kearney fell in Dixie, while fighting for us all:
And there is Gen'ral Burnside, our Burnside, old Burnside,
And there is Gen'ral Burnside, he will avenge his fall.
- 6) And where is Gen'ral Butler, our Butler, old Butler,
And where is "Picayune Butler," he's gone to Dixie's town:
And there he keeps a-stirring, a-stirring, a-stirring,
And there he keeps a-stirring, the Secesh up and down.
- 7) Brave Corcoran's come from Dixie, from Dixie, from Dixie,
Brave Corcoran's come from Dixie, to speed the cause along:
He's going back to Dixie, to Dixie, to Dixie,
He's going back to Dixie, with a Brigade full and strong.
- 8) Our friends have gone to Dixie, to Dixie, to Dixie,
Our friends have gone to Dixie, to fight for the dear old Flag:
And we're all going to Dixie, to Dixie, to Dixie,
And we're all going to Dixie, to stand by the dear old Flag.

When a new issue of paper currency was printed to finance the war, a parody of *We Are Coming, Father Abraham* was published which discusses the problem of inflation, as well as certain other sore subjects. The author is unknown.

HOW ARE YOU, GREEN-BACKS?

We're coming, Father Abram, One hundred thousand more,
Five hundred presses printing us from morn till night is o'er;
Like magic, you will see us start and scatter thro' the land,
To pay the soldiers, or release the border Contraband.

Chorus: With our Promise to pay: How are you, Secretary Chase?
Promise to pay: Oh! Dat's what's de matter.

We're coming, Father Abram, One hundred thousand more,
And cash was ne'er so easily evok'd from rags before,
To line the fat Contractor's purse, or purchase transport craft—
Whose rotten hulks shall sink before the winds begin to waft.

Chorus: With our Promise to pay: How are you, Gideon Welles, Esquire?
Promise to pay: Oh! can't you fix the date?

We're coming, Father Abram, One hundred thousand more,
I hope a present blessing, though perhaps a future foe;
The simple terms on which we come, are hardly worth a fuss;
Now, Abe, as we may FATHER you, I hope you'll FATHER us.

Chorus: With your Promise to pay: How are you, Cousin Postage Stamps?
Promise to pay—No more Rappahannocks.

We're willing, Father Abram, One hundred thousand more,
Should help our Uncle Samuel to prosecute the war:
But then we want a chieftain true, one who can lead the van,
Geo. B. McClellan, you all know, he is the very man.

Chorus: With his Potomac Army grand, Peace once more will smile on us.
His Potomac Army Grand: Three cheers for little Mac.

We're coming, Father Abram, One hundred thousand more,
To march with gleaming bayonets, upon the Traitor's shore,
But you must give us Generals on whom we can depend,
And not let paper Generals drive off our faithful men:

Chorus: With our Promise to pay: How are you, Bull-Run Russell?
Promise to pay—Pop goes the weasel.

We're coming, Father Abram, Nine hundred thousand strong,
With nine hundred thousand darkies, sure the Traitors can't last long.
With Corporal Cuff and Sergeant Pomp to lead us in the melee,
And at their head, without a red, Our Brigadier General Greely.

Chorus: With our Promise to pay: How are you, Greely's Subscription List?
Promise to pay—Nip up de dooden do.

We're coming, Father Abram, Nine hundred thousand more,
With the greatest fighting Hero, that lives upon our shore;
He fought in all the battles won, and shed his blood most freely,
But he's fought them with the TRIBUNE, and his name is General Greely.

Chorus: With our Promise to pay: How are you, Black-Brigade?
Promise to pay—Three cheers for Father Abe!

This article has quoted verses by several writers, who, in the heat of war and political conflict, used Stephen Foster's music for their songs, to criticize unfavorably Abraham Lincoln, the Emancipator, the preserver of the Union, the author of the deathless Gettysburg Address. "The world will little note nor long remember what we say here, but it can never forget what they did here." Just so. The echoes of

these old songs come to us only faintly across the years, but the principle of Freedom that emerged as the battle cry of the Civil War will sound forever down the ages.

It is appropriate to close this account with verses written by Louise S. Upham in 1865, shortly after Lincoln's assassination. The air is Stephen Foster's *Under the Willow She's Sleeping*.

THE NATION IS WEEPING

"Lincoln has fallen! the good and great!"
Wail of a people in sorrow;
"Martyr, we crown thee, at Heaven's gate!"
The song of the angels to-morrow.

Chorus: "Rest, rest! thy labor done!"
Dirge of a nation now weeping;
"Home, home! thy bright crown won!"
Fruit of a golden life reaping."

Drape every dwelling in sable night:
Symbol of deep lamentation;
Wreath him a garland of lilies white:
Fair type of the hope of a nation.

Lower our Banner! its Stars are dim!
Mourn with Columbia weeping!
Bitter the tears she will shed for him,
Yet under that Flag he is sleeping!

Under the loved Flag, we lay thee down.
Green be thy bright fame for ever!
God, in his goodness, gives thee a crown,
In realms where there's sorrowing never!









Chronicles of
STEPHEN FOSTER'S
FAMILY

BY

Evelyn Foster Morneweck

ILLUSTRATED FROM
CONTEMPORARY PAINTINGS,
PHOTOGRAPHS AND PRINTS

Published for the
FOSTER HALL COLLECTION
by the

UNIVERSITY OF
PITTSBURGH PRESS

—
In Two Volumes
Price \$5.00

Order from
University of Pittsburgh
Press
Pittsburgh, Pa.

CARNEGIE MUSIC HALL

PITTSBURGH

Sunday Afternoon, January 11, 1948 at 4:00 o'clock



3876th FREE ORGAN RECITAL

MARSHALL BIDWELL

Organist and Director of Music of Carnegie Institute

Incorporating

CIVIC CLUB OF ALLEGHENY COUNTY'S

26th ANNUAL TRIBUTE SERVICE

in memory of

STEPHEN COLLINS FOSTER

BORN JULY 4, 1826

DIED JANUARY 13, 1864

PART I

ORGAN RECITAL

ANNOTATIONS BY DR. BIDWELL

1. { Chorale
Chorale-Prelude, "A Mighty Fortress
is our God" *Bach*

The virile, dignified melody of the famous hymn, "Ein' feste Burg," is generally attributed to Luther and first appeared in a German hymn-book as early as 1529. Bach was a Lutheran organist and, as in this instance, he enriched the famous chorale melodies with matchless harmonies. This chorale-prelude is a free composition based on the same tune. It is believed that Bach played it at the opening of the newly-reconstructed organ at Mühlhausen.

2. Slow Movement from the Quintet for
Pianoforte and Strings, Op. 43 *Brahms*

This fine quintet is the most sonorous of all Brahms' works in this genre. We are indebted to Dom Gregory Murray for the organ arrangement of the second movement (Andante, un poco adagio) which has much lyric beauty and is pervaded by the spirit of Schubert.

3. Scherzo from the Fourth Symphony *Widor*

Widor's Fourth Symphony, an early work lacking the profundity of his later symphonies for organ, contains this delightful Scherzo. The middle section consists of a free canon in two parts, the left hand imitating the right over a double pedal part, after which we have a return to the scherzo theme. The scintillating coda again shows a deft use of imitation.

4. Stephen Remembers, from "Foster of
Allegheny Town" *Gaul*

This organ composition by the late Harvey B. Gaul was first played on the occasion of the memorial concert for Stephen Foster, January 13, 1936. The music is built around "Old Memories."

5. Concert Study in D Minor *Yon*

Ever since this exciting piece came out in 1913 it has been a favorite tour de force among organ virtuosos. The composer, Pietro Alessandro Yon, was for two years substitute organist at the Vatican and at the Royal Church of Rome. Until his death, in 1943 Mr. Yon was organist and choirmaster at St. Patrick's Cathedral in New York City.

PART II

TRIBUTE SERVICE

in memory of

STEPHEN COLLINS FOSTER

On January 13, 1923, a small committee of the Civic Club of Allegheny County gathered around the grave of Pittsburgh's beloved composer, Stephen C. Foster. The cold, misty weather did not interfere with the planned program which proved to be the first of a succession of annual services at the Foster grave in the Allegheny Cemetery. Each year the program widened. Groups came to sing Foster melodies, speakers delivered eulogies and an

increasing number of interested local groups sent representatives and floral tributes.

During the war transportation to the grave became so difficult that in 1943, and again in the following two years, the ceremony was transferred to the Stephen Foster Memorial Building on the campus of the University of Pittsburgh. In 1946, and again in 1947, through the courtesy of Dr. Bidwell and the management of the Carnegie Institute, the program was held in the Carnegie Music Hall. This 26th Annual Tribute Service, for the third time, is held as part of the weekly organ recital.

Organ—Meditation on a Foster Melody ART. MARSHALL BIDWELL

Introductory Remarks OSCAR W. DEMMLER
Chairman, Community Fine Arts Committee—Civic Club

Old Folks At Home TEUTONIA MANNERCHOR
G. LOGAN McELVANEY, *Director*
Richard Kemmer, *Tenor Soloist*

Placing of Floral Tributes WILLIAM J. O'BRIEN, JR.
Master of Ceremonies

Josiah K. Lilly
Founder of Foster Hall Collection
By Henry W. Koropal, Student, School of
Social Work, University of Pittsburgh.
Former member, Foster Hall Staff.

Staff of Stephen C. Foster Memorial
Fletcher Hodges, Jr., Curator

Tuesday Musical Club
Mrs. T. Dale Shortts, President

American Society of Composers, Authors and
Publishers
Miss Ruth Patterson

B'Nai B'Rith
Samuel Baem, Chairman Americanism
Committee

Pittsburgh Musical Society
Local 60—A. F. of M.
Nicholas J. Hagarty, Secretary-Treasurer

Musicians Club of Pittsburgh
Dr. J. Vick O'Brien, President

Civic Club of Allegheny County
Mrs. Alexander Dallas Rose, Grand-daugh-
ter of Stephen Collins Foster.

In-and-About Pittsburgh Music Educators
Club

Dr. Richard C. Von Ende, President

American Guild of Organists
Paul W. Koch, Dean

Pittsburgh Piano Teachers Association
Mrs. Sara Carlin, First Vice President

Pittsburgh Concert Society
Mrs. Paul A. Murray, Vice President

National Union Choral Group
Douglas W. Rodda, Director

Teutonia Mannerchor
Henry C. Robel, President

Homestead District Works Chorus
Walter Jones, Director

Pittsburgh Public Schools
Paul Sarver, Cowley Elementary School

Oh! Susanna TEUTONIA MANNERCHOR

Presentation of ASCAP Awards WILLIAM J. O'BRIEN, JR.

My Old Kentucky Home AUDIENCE

After the service the wreath will be placed on the Foster Statue in the Plaza at the entrance to Schenley Park by Dr. J. Vick O'Brien. The audience is invited to re-assemble at the Foster Statue.

A special floral tribute will be taken to the composer's grave in the Allegheny Cemetery.

CHIMES

Foster melodies will be played on the chimes of the following churches and institutions:

Sunday, January 11, 1948

FIRST BAPTIST	5:00 P.M.
FIRST UNITED PRESBYTERIAN, Wilkinsburg	7:30 P.M.
McILVAINE CARILLON, W. & J. College, Washington	3:00 P.M.
ST. STEPHEN'S EPISCOPAL, Sewickley	7:00 P.M.
TRINITY LUTHERAN, North Side	12:00 NOON

Tuesday, January 13, 1948

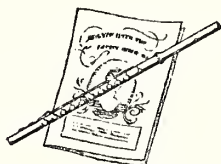
CALVARY PROTESTANT EPISCOPAL	7:00 P.M.
EAST LIBERTY PRESBYTERIAN	12:00 NOON
EDGEWOOD PRESBYTERIAN	5:15 P.M.
EIGHTH UNITED PRESBYTERIAN, North Side	{ 12:00 NOON 7:30 P.M.
FIRST BAPTIST	7:00 P.M.
FIRST UNITED PRESBYTERIAN, Wilkinsburg	11:30 A.M.
INGRAM PRESBYTERIAN	{ 12:00 NOON 6:30 P.M.
MIFFLIN AVENUE METHODIST	12:00 NOON
MT. LEBANON UNITED PRESBYTERIAN	12:00 NOON
ST. JAMES' ROMAN CATHOLIC	7:00 P.M.
ST. STEPHENS EPISCOPAL, Sewickley	7:00 P.M.
TRINITY CATHEDRAL	12:00 NOON
TRINITY LUTHERAN, North Side	12:00 NOON

STEPHEN COLLINS FOSTER

1826-1864

TWENTY-FIRST ANNUAL
MEMORIAL PROGRAM

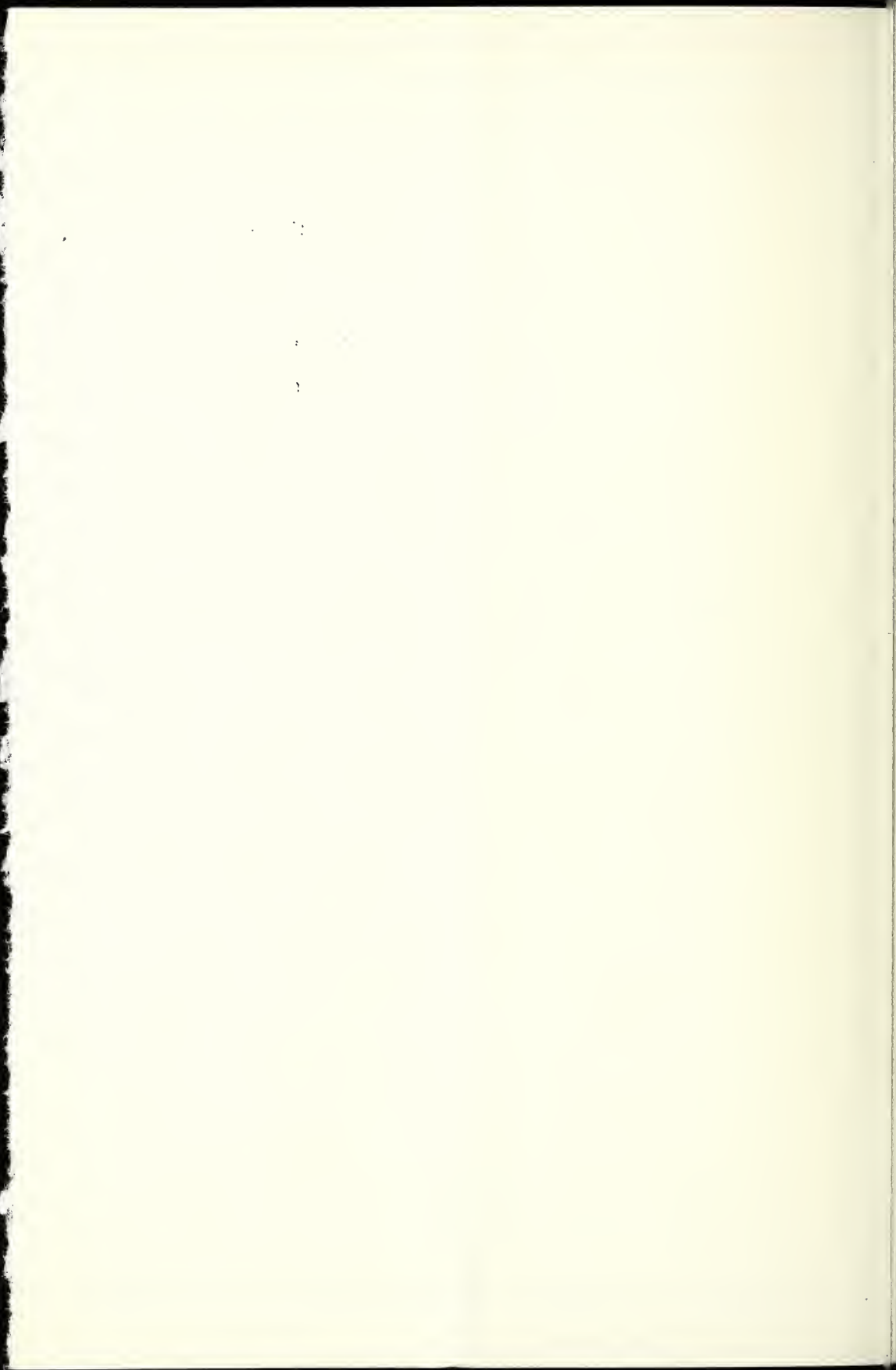
PRESENTED BY
THE UNIVERSITY OF PITTSBURGH



STEPHEN COLLINS FOSTER MEMORIAL

TUESDAY EVENING, JANUARY 13, 1948

EIGHT-THIRTY O'CLOCK



THE STEPHEN COLLINS FOSTER MEMORIAL came into being through the combined efforts of the Tuesday Musical Club, the Foster Memorial Committee, and the University of Pittsburgh. The 1938 memorial program, the first of the annual programs in honor of Stephen Foster held in this building, was presented by the Tuesday Musical Club and the University of Pittsburgh. The 1939, 1941, 1943, 1945, and 1947 memorial programs were presented by the University; the 1940, 1942, 1944, and 1946 memorial programs, by the Tuesday Musical Club; and the 1948 memorial program is presented by the University.

INVOCATION

DR. LAURISTON L. SCAIFE
Rector, Calvary Episcopal Church

INTRODUCTIONS

DR. JOHN W. OLIVER
Department of History, University of Pittsburgh

GREETINGS FROM THE TUESDAY MUSICAL CLUB

MRS. T. DALE SHOTTS
President of the Tuesday Musical Club

REPORT ON THE FOSTER HALL COLLECTION

MR. FLETCHER HODGES, JR.
Curator of the Foster Hall Collection

SONGS OF STEPHEN FOSTER
AND HIS CONTEMPORARIES

MISS LUCY LOWE, Mezzo-soprano
MR. MARSHALL BUTLER, Accompanist

"MY OLD KENTUCKY HOME IN RETROSPECT"

DR. THOMAS D. CLARK
Department of History, University of Kentucky

SONGS OF STEPHEN FOSTER
AND HIS CONTEMPORARIES

MISS LOWE AND MR. BUTLER

COMMUNITY SINGING

AUDIENCE, MISS LOWE, AND MR. BUTLER

BENEDICTION

DR. SCAIFE

MY OLD KENTUCKY HOME

AUDIENCE, MISS LOWE, AND MR. BUTLER

The sun shines bright in the old Kentucky home,
'Tis summer, the darkies are gay,
The corn top's ripe and the meadow's in the bloom,
While the birds make music all the day.
The young folks roll on the little cabin floor,
All merry, all happy and bright:
By'n by Hard Times comes a-knocking at the door,
Then my old Kentucky home, Good night!

CHORUS

Weep no more my lady,
Oh! weep no more today!
We will sing one song
For the old Kentucky home,
For the old Kentucky home, far away.

They hunt no more for the possum and the coon,
On the meadow, the hill and the shore,
They sing no more by the glimmer of the moon,
On the bench by the old cabin door.
The day goes by like a shadow o'er the heart,
With sorrow where all was delight:
The time has come when the darkies have to part,
Then my old Kentucky home, Good night!

OLD FOLKS AT HOME

AUDIENCE, MISS LOWE, AND MR. BUTLER

'Way down upon de Swanee ribber,
Far, far away,
Dere's wha my heart is turning ebber,
Dere's wha de old folks stay.
All up and down de whole creation,
Sadly I roam,
Still longing for de old plantation,
And for de old folks at home.

CHORUS

All de world am sad and dreary,
Ebrywhere I roam,
Oh! darkies, how my heart grows weary,
Far from de old folks at home.

All round de little farm I wandered
When I was young,
Den many happy days I squandered,
Many de songs I sung.
When I was playing wid my brudder
Happy was I,
Oh! take me to my kind old mudder,
Dere let me live and die.

OUR GUEST ARTISTS AND SPEAKER

LUCY LOWE

Miss Lowe is an authority on the history of popular music in America, from colonial times, through the Revolutionary War and Civil War periods, the Gay Nineties, and the twentieth century, to the present. She has a large collection of American popular music, from which she obtains the songs for her programs.

She sings in the costume of each period depicted.

Miss Lowe received her academic training at the University of Illinois, and from private teachers. She now appears in the Lucy Lowe Song Show, and lives in New York City.

MARSHALL BUTLER

Mr. Butler is Miss Lowe's accompanist. A veteran of World War II, he is a native of Hopkinsville, Kentucky, and a graduate of the University of Kansas. He is now studying piano with Carl Friedberg in New York City.

THOMAS D. CLARK

Dr. Clark is professor of history at the University of Kentucky, Lexington. He is an author, research worker, and authority on the history and customs of the South.

He was born in Mississippi and graduated from the University of Mississippi in 1929. He received the degree of Master of Arts from the University of Kentucky, and the degree of Doctor of Philosophy from Duke University. He has served as lecturer or professor at several colleges and universities, including Kentucky, Duke, North Carolina, Tennessee, Rochester, Chicago, Wabash, and Louisiana State.

His seven published books include *The Rampaging Frontier* (1939), *The Kentucky*, one of the "Rivers of America" Series (1942), and *Pills, Petticoats and Plows* (1943). The latter, a history of the

Southern country store, was written after an extended automobile trip through the isolated country regions between the Ohio River and the Gulf of Mexico, during which Dr. Clark visited hundreds of general stores. He is now completing the manuscript of a book on the Southern country newspaper, which will show its influence on the social and political life south of the Ohio.

In 1947, Dr. Clark was elected president of the Southern Historical Association. He is also a member of the American and the Mississippi Valley Historical Associations.

Dr. Clark belongs to two less formal, but none the less far-famed organizations in Lexington. He is a member of the Book Thieves Club, composed of bibliophiles, and the Cakes and Ale Club, composed chiefly of Blue-Grass writers and students, interested in the history of the Commonwealth of Kentucky.

PENNSYLVANIA



HISTORY

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THE RESEARCH WORK OF THE FOSTER HALL COLLECTION

BY FLETCHER HODGES, JR.

Curator of the Foster Hall Collection

The University of Pittsburgh

Pittsburgh, Pa.

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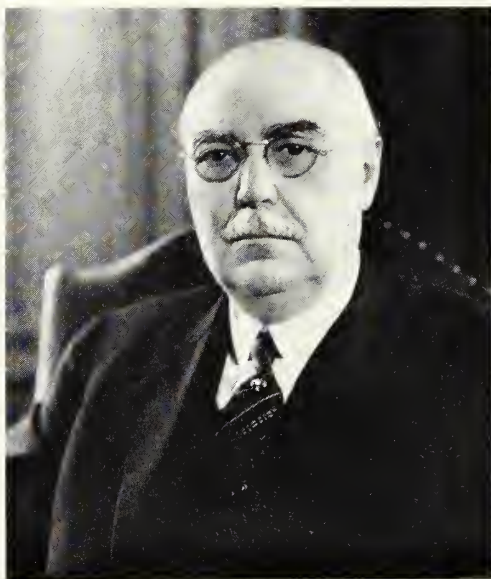
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STEPHEN COLLINS FOSTER
From a daguerreotype in the Foster Hall Collection



JOSIAH KIRBY LILLY
Founder of the Foster Hall Collection

THE RESEARCH WORK OF THE FOSTER HALL COLLECTION*

BY FLETCHER HODGES, JR.

ON THE campus of the University of Pittsburgh, facing the entrance to Schenley Park, stands the Stephen Collins Foster Memorial. Built in Gothic style, of Indiana limestone, it is designed to harmonize with the soaring lines of the Cathedral of Learning, which rises above it. Charles Z. Klauder of Philadelphia was the architect. The building is a tribute to America's great composer, Stephen Collins Foster, whose songs are so much a part of his country's heritage. He was born in Pittsburgh on July 4, 1826. He spent most of his life in Pittsburgh, wrote most of his world-famous songs in Pittsburgh, and was buried in Pittsburgh's Allegheny Cemetery, in January, 1864. It is appropriate that the city of his birth should dedicate to him one of the world's great memorials to composers.

In his brief life-time, Foster wrote more than two hundred songs, many of which are as widely sung today as when they were first published. His fame rests chiefly on his four great songs of the pre-Civil War South: *Old Folks at Home*, *My Old Kentucky Home*, *Massa's in de Cold Ground* and *Old Black Joe*. He could also compose in lighter vein songs of rollicking good humor, like *Oh! Susanna* and *Camptown Races*. The best of his sentimental ballads recall the charm of an age which is past—his hauntingly beautiful *Jeanie with the Light Brown Hair*, his tender *Come Where My Love Lies Dreaming*, and his nostalgic *Beautiful Dreamer*. Other songs still heard today are *Old Dog Tray*, *Old Uncle Ned*, *Nelly was a Lady*, and *Nelly Bly*. His best works so combine the qualities of poetry, melody, simplicity and sincerity that the resulting songs form a remarkable contribution to the music of our nation and of all mankind. He has been compared to

*This article is based on an address given at the Annual Meeting of the Pennsylvania Historical Association in Norristown, on October 24, 1947.

Robert Burns of Scotland and Franz Schubert of Austria, yet there was something completely original about him.

The Stephen Collins Foster Memorial combines two qualities desirable for a memorial—sentiment and usefulness. It is, first of all, a mark of the deep appreciation Pittsburghers feel for Foster's spiritual contributions to American culture. Pittsburghers have long been proud of their city's material accomplishments; they can also take pride in the less evident, but none the less important accomplishments of their writers, musicians, and artists. Of this group Stephen Foster is the best known.

As one of the community buildings in the Civic Center of Pittsburgh, the Stephen Foster Memorial has come to occupy an important place in the educational and cultural life of the city. Eleven years have passed since the Memorial was dedicated on June 2, 1937. Since that time, more than eight hundred thousand people have attended the lectures, plays, concerts, classes and receptions held in the Memorial. The larger part of the building consists of an auditorium seating almost seven hundred. Below it is a large reception room. While the Memorial is owned and operated by the University of Pittsburgh, it is also available for use by community organizations of educational or cultural nature.

The west wing of the Memorial is devoted entirely to Stephen Collins Foster. It houses the Foster Hall Collection, the world's largest assemblage of material and information about the life and works of Stephen Foster. Here are the library of the Foster Hall Collection, an office, and a museum room in which are displayed Foster's music, manuscripts, and personal possessions. The Foster Hall Collection has been located in the Stephen Foster Memorial since June, 1937. Before that time it was in Indianapolis, Indiana.

The Foster Hall Collection was founded, not by a Pittsburgher or by a musician, but by an Indianapolis manufacturer, Josiah Kirby Lilly. Through his generosity, his valuable collection was presented in its entirety to the University of Pittsburgh, in order that it may be viewed and studied by the American people. Much of the present remarkable revival of interest in Foster is due to the activities of Mr. Lilly. Through his collecting he has brought to light hitherto unknown information and has acquired materials that might otherwise have been lost. Through his historical research work, he has compiled a complete record of Foster's many songs and compositions, and has helped to establish his place in

American culture. Through his publications he has made important contributions to Foster bibliography. Through his gifts to libraries, schools, musical organizations, radio stations and individuals, Foster music and literature have been widely distributed and new interest in the composer has been aroused.

The American historian, James Ford Rhodes, devoted the first part of his life to business. When he became successful, he retired and spent the rest of his life on his hobby, the study and writing of American history. Mr. Lilly's work with Foster bears a certain resemblance to Rhodes' work in history. For many years Mr. Lilly had been deeply interested in Stephen Foster's music. As a young boy in a small Indiana town, he had fallen in love with Foster's songs when he heard college students singing them in his grandparents' home. During his long and active business life, he keenly enjoyed hearing Foster's music sung or played. But it was not until 1930, when he was about to retire from business, that he became actively interested in the collecting of material relating to Foster. Some time that year, he happened to hear played a set of excellent phonographic recordings of Foster's music. It occurred to him that it might be an interesting hobby to collect the early editions of these songs he loved so well. Acting upon the advice of one of his sons, a bibliophile, Mr. Lilly wrote to several dealers in Americana, from whom he acquired a few first editions and other early editions of Foster's songs. And then, on January 5, 1931, occurred an event which caused him to become a serious collector of Fosteriana, and to build up the most important collection in existence. On that day he acquired from a Boston dealer several hundred early editions of Foster music, including nearly one hundred first editions. He realized that he now had the most important collection of the music of America's great melodist that had yet been brought together. Yet it was obvious that it was far from complete. He had less than half the possible first editions. There must be many hundreds—possibly thousands—of early editions. His collection so far possessed no Foster manuscripts, no letters, none of Stephen's personal possessions, no pictures, no bibliography on the subject. The very incompleteness of his work so far was a challenge! He would build up his collection, fill in the vacancies, learn all he could about the man and his music, work carefully and accurately, and make his hobby a distinct contribution to American music and American history. He possessed, in the suburbs of Indianapolis, a small gran-

ite building used as a library and music hall. He placed his collection in this building, which was then named Foster Hall. The collection itself soon became known as the Foster Hall Collection.

The situation confronting a Foster collector in January, 1931, was one to delight the heart of a person who welcomed the presentation of problems both difficult and interesting. No comprehensive collection of Fosteriana existed. A few individuals, here and there, possessed small collections, but almost without exception these collections consisted only of sheet music. Not many of Stephen's rare and important letters and manuscripts had yet found their way into collections. The music division of the Library of Congress contained a valuable file of many of the first editions of Foster's works; it contained some letters, documents, royalty statements, Foster holographs, and other source material. The library's material could serve as a guide, to enable other collectors to plan their own work, but it was far from complete. In Foster's day copyrights were entered in the federal district courts, rather than in the copyright office of the Library of Congress, as they are today. This procedure was responsible for many gaps in the library's present records. There was no up-to-date check list of Foster's works. In 1915 the Library of Congress had issued a check list, but the discovery of new material had rendered it obsolete. There was no accurate knowledge of the exact number of works produced by Stephen Foster in the score of years he devoted to composition. Writers on the subject varied widely in their estimates: some stated as low as one hundred songs and compositions, others generously credited Stephen with a thousand.

Although there was a surprisingly large literature on the subject, a large proportion of it was of no value to the student. The greater part of it—newspaper and magazine articles—was either patently inaccurate or mere repetition of former publications, and therefore was almost worthless. But occasionally the research worker came upon material that was of genuine importance. Morrison Foster's *Biography* contained a brief but interesting account of his brother's life, and included about three quarters of Stephen's songs and compositions, many of which might otherwise have been lost. The biographical section of Morrison's book must be considered a series of biographical anecdotes, rather than a biography. Its importance lies as much in its presentation of the personality of

the composer, as in its factual statements. Milligan's *Foster*¹ was an excellent pioneer study, keenly appreciative of Foster's place in American music. But it was written with the aid of comparatively little source material, and was now out of date. Through this maze of literature, some of it important, much of it unimportant, the student had to feel his way, separating the accurate from the inaccurate and attempting to see the true Foster behind the legends that were in danger of obscuring the man himself.

Mr. Lilly organized the work of solving his collecting problems in businesslike fashion. Not long after the collection was founded, he realized that his interest would soon pass the stage of a one-man hobby, and that assistance would be necessary. New acquisitions were accumulating, source material awaited study, certain problems requiring a technical knowledge of music had arisen. The specialized aid he needed was found in the person of Walter R. Whittlesey, an able research worker and musicologist of Washington, D. C., for thirty-five years a member of the staff of the music division of the Library of Congress. As the collection grew in size, other members were added to the Foster Hall staff, in both Indianapolis and Washington. The work was divided into the classifications of acquiring, research, cataloguing, mounting, and correspondence. At one time, eleven persons were engaged in carrying on the work.

Many others, not directly associated with Foster Hall, assisted in the building up of the collection. Dealers in books and music who had Foster material for sale or exchange, fellow-collectors, and all persons interested in Stephen Foster were invited to communicate with Foster Hall. For their benefit an informal magazine, entitled *Foster Hall Bulletin*, was published and distributed gratuitously. This bulletin contained news of interest to the Foster collector: the discovery of new songs, reprints of Foster letters, and the establishment of memorials to the composer. Each issue contained a list of the songs still needed by the Foster Hall Collection, and the prices offered for them. The relatives of Stephen Foster aided in the work. Mrs. Jessie W. Rose of Pittsburgh, granddaughter of the composer, and Mrs. Evelyn Foster Morne-
weck of Detroit, daughter of his brother, Morrison Foster, ren-

¹Harold V. Milligan, *Stephen Collins Foster, a Biography of America's Folk-Song Composer* (New York, c1920).

dered especially valuable service. Original letters and manuscripts, personal possessions of Foster, and other source material not obtainable elsewhere were added to the collection through their cooperation. Moreover, musicians, librarians, curators, students of Americana, sent information and material. Letters were received from all parts of the United States, from Canada and Great Britain, and material poured in from every quarter and in every form.

The result, after seventeen years of work, is a comprehensive collection of more than ten thousand separate items, carefully catalogued and prepared for preservation and use, including: original manuscripts; facsimiles of manuscripts in other collections; first, early, and modern editions of Foster's music; Foster's own possessions; books relating to the composer in whole or in part; songbooks containing his music; magazine and newspaper articles; pictures and portraits; phonograph records; broadsides; and miscellaneous Fosteriana.

One of the most fascinating of the Foster Hall studies has been the identification of original works of the composer, as distinguished from adaptations of his melodies. The number of *original* published songs and compositions discovered so far is 201. In addition to this number, there are over a hundred arrangements and translations which are not classified as original works. The determination of these figures has been a more complicated process than the mere counting of titles. It was early discovered that many of the songs credited to Foster were not actually original compositions. For example, a revival hymn, under the title of *I Love Him*, has been widely published. Foster was credited as the composer. A brief inspection shows that the air is none other than his *Old Black Joe*. Another hymn, *There's a Land of Bliss*, makes use of his *Old Uncle Ned*. A tribute to George Washington, *Mount Vernon Bells*, proves to be set to the air of Stephen's *Massa's in de Cold Ground*. A temperance songster contains *Then and Now*, to be sung to *My Old Kentucky Home*.

In all his Foster work, both in Indianapolis under his direct leadership, and in Pittsburgh under his continued sponsorship, Mr. Lilly was determined that the Foster Hall Collection should be more than a mere museum of Foster relics. He had two other purposes in mind. First of all, he sought to keep alive the *music* of Stephen Foster. Then he wished to perpetuate the memory of the man himself, and have his contributions recognized. The Foster

Hall publications were printed and distributed to serve these purposes.

The music of Stephen Foster has been edited by the Foster Hall staff for many uses. The most important was entitled *Foster Hall Reproductions of the Songs, Compositions and Arrangements by Stephen Collins Foster*. This work is a set of facsimiles of the first (or earliest obtainable) editions of Foster's complete works. Since it serves as an accurate check list, it is a valuable aid to the collector who wishes to know the "points" determining the first edition of a Foster song. One thousand sets of the *Reproductions* were published and presented by Mr. Lilly to libraries throughout the United States and Great Britain.

Songs of Stephen Foster, a collection of more than forty of the composer's best songs, is intended primarily for use in schools. Originally it was published by Mr. Lilly in Indianapolis, but a new edition is published annually by the University of Pittsburgh Press. This book has been widely distributed, not only in the United States, but throughout the world. Mr. Lilly felt that Foster's simple melodies provided children with a favorable introduction to the study of music.

Under Mr. Lilly's sponsorship, a medley of Foster melodies for concert band was prepared by Luis Guzman of the United States Marine Band. This work was presented to American high school and college bands. With the co-operation of the Pan-American Union, the medley was presented to bands throughout Latin America. With the assistance of the State Department, the medley was presented to European bands. In addition to his band arrangement, Mr. Guzman made Foster arrangements for orchestra and for chorus.

Phonograph recordings of Foster melodies were made under Mr. Lilly's sponsorship, and were presented to libraries, individuals, and radio stations.

The Foster Hall staff has participated in the preparation of several biographies of the composer. One of the first Foster Hall projects was the republication of Morrison Foster's biography of his brother Stephen. In 1934, John Tasker Howard's definitive biography, *Stephen Foster, America's Troubadour*, was published. Mr. Howard spent many months in Indianapolis, using the material in the Foster Hall Collection in preparing his book.

Research in the Foster genealogy brought the Foster Hall staff

in close touch with many of the Foster relatives, including his daughter, Marion Foster Welch. Until Mrs. Welch died in 1935, she provided a link between her father and the present. To the best of our knowledge, there is no one alive today who knew Foster personally. If such a person now exists, Foster Hall's research work has not yet located him. Since Stephen Foster died 84 years ago, the possibility of any of his acquaintances being alive today is extremely small.

Some years ago, the writer of this article interviewed an elderly Confederate veteran in Louisville who claimed to have known Foster in that city. The old soldier's mind was not clear. During the course of the conversation he stated that he might have known Foster in Cincinnati, rather than Louisville—but he was not sure of the exact time or circumstances. If the veteran was not completely confused, any acquaintance between the two must have taken place in Cincinnati. The connection between Foster and Louisville is very slight.

Such incidents have helped to make the Foster Hall staff sceptical about occasional reports received that a "personal friend" of Stephen Foster is still alive. The staff always investigates reports of this kind, but they prove to be based either on false stories or the hazy memories of well-meaning people whose ages are approaching four score and ten.

Had Mr. Lilly's Foster work been started earlier, he would have had the privilege of meeting the poet, George Cooper, one of the close friends of Stephen's last years, about which so little is known. Cooper died in 1927, some four years before the founding of the Foster Hall Collection, taking with him to the grave all that he knew about Stephen. I have talked to a son and daughter of George Cooper, and have studied some of his notebooks, but have found that with the exception of one interview with Harold Vincent Milligan, Cooper left on record little trace of his friendship with America's great melodist.

Interest in the genealogical background of Stephen Foster, and in the activities of his family, brought about the publication of *Chronicles of Stephen Foster's Family*, by his niece, Evelyn Foster Mornewick of Detroit. This two-volume work was published by the University of Pittsburgh Press in 1944.

Foster Hall has always been a non-commercial institution. No charges are made for its services to schools, radio stations, or mo-

tion picture studios. (The motion picture *Swanee River*, produced in 1939, which was based on Stephen Foster's life, made use of material from the Foster Hall Collection.) Writers and students are welcome, and assistance is given to them in the preparation of articles, books, or theses.

Protecting libraries and other collectors against fraud is another Foster Hall service. Occasionally spurious Foster music appears on the market. Forged Foster manuscripts and letters periodically make their appearance. The Foster Hall staff has issued warnings about such frauds, and has helped to trace certain forgeries to their source.

Following the trail of Foster research has been fascinating work, which has taken Foster Hall staff members to many parts of the country. Hunting copyright records in the files of the Library of Congress in Washington, D. C.; attending a German Saengerfest in St. Louis which presented Foster melodies; seeing the preview of a new Foster motion picture in Hollywood—these are typical experiences of our research workers.

In an effort to interpret Stephen Foster as a living composer, rather than as a legendary figure rapidly becoming obscured by the mists of time, representatives of Foster Hall have studied his life through visiting the various localities associated with the composer's career. This has involved determining the sites of houses where the composer lived or offices where he worked, studying source material in the local libraries, and talking to citizens whose ancestors might have known Foster or who had heard legends about him. Separating fact from legend is often a difficult task, and it is occasionally impossible. It can be definitely proved, for example, that the Florida tradition stating that Stephen Foster composed *Old Folks at Home* on the banks of that state's famous stream, the Suwannee River, is absolutely without foundation. On the other hand, the legends which link Foster and his *My Old Kentucky Home* with Bardstown, Kentucky, can neither be definitely proved nor disproved. No satisfactory solution to the mystery of this part of Foster's life has yet been found, and at this late date it seems unlikely that it ever will be found.

The several biographical controversies concerning Foster's life begin with his birthplace in Pittsburgh and follow him to his very grave. His birthplace is no longer in existence. The cottage now exhibited in Greenfield Village, Dearborn, Michigan, as "The

Birthplace of Stephen Foster" was purchased in Pittsburgh, after insufficient research work, and was moved to Greenfield Village as an important Foster relic. It now can be stated definitely that this is *not* the birthplace of Stephen Foster. The Greenfield Village house was built about 1828, two years after Foster's birth. The Foster birthplace, known as the "White Cottage," was torn down in 1865, and replaced by a brick house, which is still standing. Since 1914 the City of Pittsburgh has maintained this house as the Stephen Foster Memorial Home, and since it stands on the exact site of the "White Cottage," at 3600 Penn Avenue, it is the closest approach to Foster's birthplace. Ironically enough, Pittsburgh has shamefully neglected this memorial in recent years, and is even now preparing to abandon it, while the spurious birthplace in Greenfield Village is given the best of care.

The Foster family moved often. Following their footsteps from Pittsburgh to Allegheny City, to Youngstown, Ohio, and back again is difficult and confusing. This frequent change of residence characterized both Stephen's school days and his married life.

During 1840 and 1841, Stephen Foster attended two schools in Bradford County, Pennsylvania—Athens Academy at Athens and Towanda Academy at Towanda. This beautiful region of the Commonwealth seems to have inspired Stephen Foster's musical genius. It was here, as a boy of fourteen, that he wrote his first composition. Just below Athens the Chemung River flows into the Susquehanna. This lovely spot is known as Tioga Point. In honor of it, Stephen composed his *Tioga Waltz*, for flutes, which was performed by himself and school friends, at the Athens commencement in April, 1841.

There is a great deal of Foster tradition in Bradford County, and some source material. The Foster student who makes use of the records in the Tioga Point Museum in Athens and the Bradford County Historical Society in Towanda will find that his efforts are well repaid.

The Foster trail next takes us to Canonsburg, Pennsylvania, where Stephen's brief and unhappy college career took place. For approximately a week in the summer of 1841, he attended Jefferson College, before homesickness and lack of stability brought him back to Pittsburgh. The old college building is still standing, but the institution itself is no longer at Canonsburg. Jefferson later was

united with Washington College, a few miles away, to form the present Washington and Jefferson College.

Cincinnati, where Foster lived from 1846 to 1850, has much basis for her claim that the happiest and most formative years of his life were those spent in that city. It was a vigorous, growing young city of the West, combining the streams of several American cultures with a strong German element. Cincinnati was interested in business; she was also interested in art and music. Stephen's genius blossomed in such an environment, and it was there that he began to write songs in earnest.

He was employed by a firm of steamboat agents whose office was on the Ohio River levee. Parts of this section of Cincinnati have not changed greatly; if the visitor turns his back on the Cincinnati of the automobile and the locomotive, and gazes across the broad Ohio, he can visualize the Queen City of the West as it was in the days of its greatest glory, when Stephen Foster lived there and composed his songs.

Through the research and the publications of Dr. Raymond Walters, President of the University of Cincinnati, we have learned much about Foster's years in that city. Cincinnati's interest in the composer is reflected in the establishment of several memorials to Foster.

The closing years of Foster's life were spent in New York City. Much has been written about the period 1860-1864, but most of it is based on the lurid stories of irresponsible journalists, more interested in the spectacular than the factual. Foster Hall staff workers have searched the records of Bellevue Hospital, where Foster died on January 13, 1864, and the city records. These searches have disclosed entries concerning his tragic accident and the coroner's inquest which followed. There is little other source material covering the tragic years in which Foster knew loneliness, poverty, and despair.

The Foster student can wander along the Bowery in the sordid region bordering Chinatown and can find the site of the New England Hotel at the corner of the Bowery and Bayard Street, where Stephen was living when he was mortally injured in a fall. This site is not many miles from the Hall of Fame where, seventy-seven years later, Stephen was to receive posthumous honors.

The tradition that Stephen Foster was buried in a potter's field in New York City is absolutely without foundation. He is buried

in Allegheny Cemetery, Pittsburgh, in the Foster family lot. For years this spot has been a shrine, and many memorial programs have taken place here.

One phase of the Foster subject which has given the staff much satisfaction is the study of memorials and tributes to the composer. For half a century following his death, Foster's name was almost forgotten, even though his songs became increasingly popular. In recent years his significance has been appreciated, and there has been a Foster renaissance. One result of this renaissance has been the establishment of many Foster memorials throughout the nation. These memorials have varied greatly in size, form, and use. An auditorium, an amphitheatre, several schools, five bridges, two hotels, a Liberty ship which saw war service, a Mississippi River steamboat, a Pullman car, a park, a street, and a highway all bear the name of Stephen Collins Foster. Many musical organizations are named after him. There are Foster monuments, statues, busts, and plaques. There is a Stephen Foster stamp and a Stephen Foster half-dollar. There are several varieties of flowers named for him.

The Foster Hall staff has not only collected all available information about such memorials; it has occasionally assisted in their establishment. Mr. Lilly presented Foster memorials to Cincinnati, Indianapolis, Pittsburgh, and New York, and his staff took part in the dedication of others.

No more thrilling event stirred the hearts of admirers of Stephen Foster than his election to the Hall of Fame for Great Americans, on the campus of New York University, in November, 1940. The Foster Hall staff organized a letter-writing campaign on behalf of Stephen Foster early in 1940. Hundreds of people wrote to the American citizens serving as electors, urging them to consider Foster's contributions to his country's cultural heritage, when casting their votes. When the results of the election were announced, Stephen Foster was the only successful candidate in the field of 141 nominated earlier in the year.

Dedication exercises were held at New York University, on May 27, 1941. A bronze bust of Foster, the work of the Philadelphia sculptor, Walker Hancock, was unveiled by Mrs. Jessie W. Rose of Pittsburgh, Stephen Foster's granddaughter. Mr. Lilly, the chief donor of the bust, formally presented it to the Hall of Fame.

The growth of the Foster Hall Collection, once quite rapid, is now slow and steady. The phase of acquisition is virtually complete. Occasionally hitherto unknown source material is discovered and purchased, but such discoveries have become exceedingly rare. A year has elapsed since the last important acquisition. At that time, a set of Foster material, consisting of a Foster manuscript, letter, pictures and other documents was found in Syracuse, New York. Certain evidence indicated that this set had once been the property of George Cooper, but nothing was known of its history. The very rarity of such discoveries at present adds to their great interest.

Writing, editing, publishing and distributing material about Stephen Foster, based on the sources in the Foster Hall Collection, are the chief activities of the Foster Hall staff at present. Such activities fulfill Mr. Lilly's belief that the collection should be more than a mere museum of Foster relics. It should keep alive Foster's music and honor the composer of the songs.

The managing and scheduling of the Memorial's auditorium and social room occupy a large proportion of the time of the staff. The University of Pittsburgh feels that an intensive use of the memorial to Stephen Foster is one way of keeping his memory green. A structure of stone and steel can provide a worthy memorial to a man. But in Stephen Foster's case, his own simple, sincere melodies provide his own memorial; he will live on in the hearts of the American people.

AUTHOR'S NOTE—Josiah Kirby Lilly, beloved founder of the Foster Hall Collection, died in Indianapolis on February 8, 1948. He was a large-souled man, of remarkable accomplishments in several fields of endeavor.



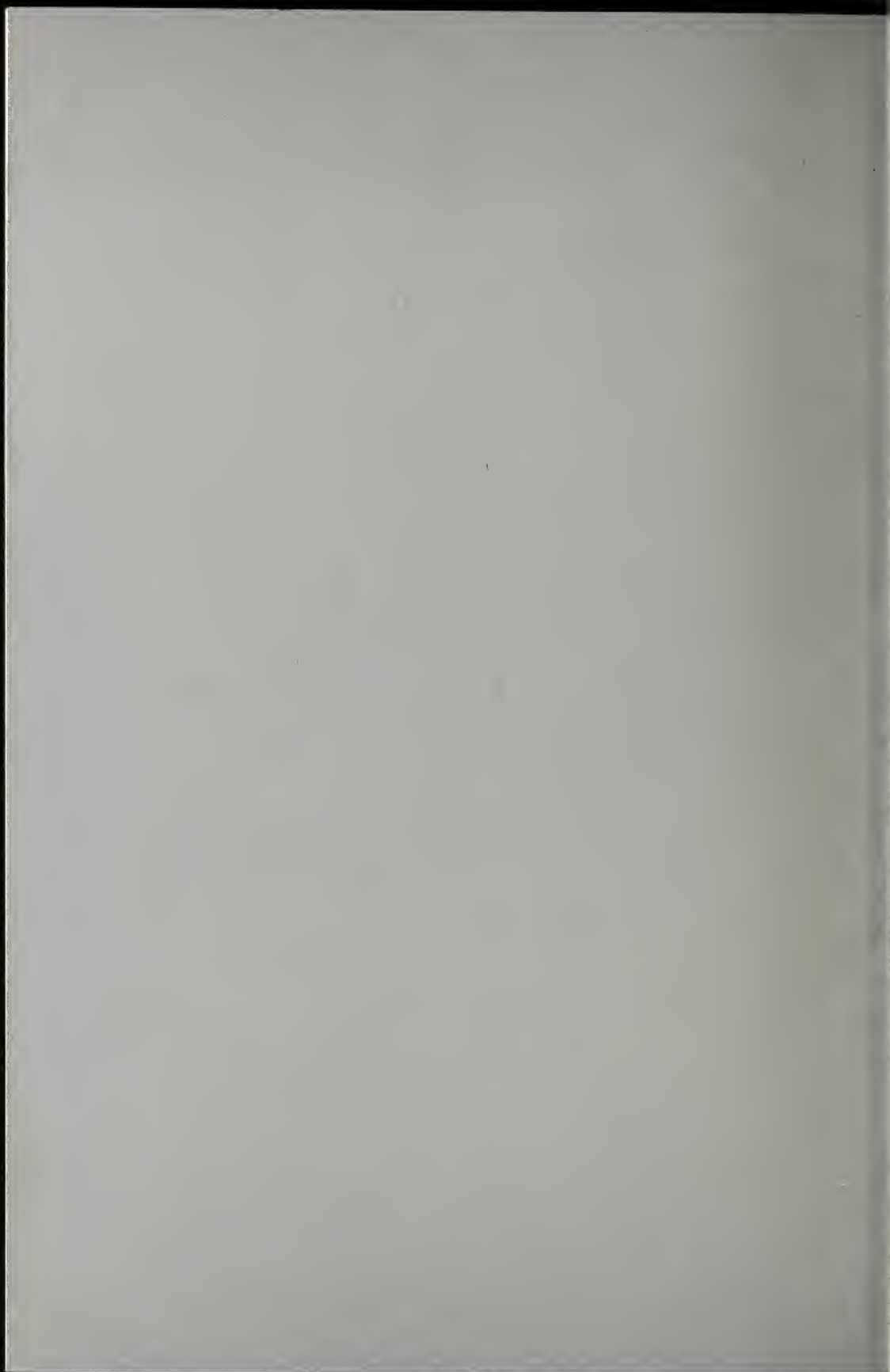














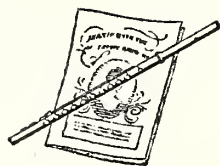
STEPHEN COLLINS FOSTER
1826-1864

TWENTY-SECOND ANNUAL
MEMORIAL PROGRAM

PRESENTED BY
THE UNIVERSITY OF PITTSBURGH

Including a tribute to the late
JOSIAH KIRBY LILLY
Founder of the Foster Hall Collection

STEPHEN COLLINS FOSTER MEMORIAL
THURSDAY EVENING, JANUARY 13, 1949
EIGHT-THIRTY O'CLOCK



THE STEPHEN COLLINS FOSTER MEMORIAL

came into being through the combined efforts of the Tuesday Musical Club, the Foster Memorial Committee, and the University of Pittsburgh. The 1938 memorial program, the first of the annual programs in honor of Stephen Foster held in this building, was presented by the Tuesday Musical Club and the University of Pittsburgh. The 1939, 1941, 1943, 1945, 1947, and 1948 memorial programs were presented by the University; the 1940,^{*} 1942, 1944, and 1946 memorial programs, by the Tuesday Musical Club; and the 1949 memorial program is presented by the University.

THE FOSTER HALL COLLECTION

of material and information relating to the life and works of our Pittsburgh composer, Stephen Collins Foster, was founded by Josiah Kirby Lilly of Indianapolis, Indiana, early in 1931. For six years, until late in 1936, the growth of the collection, the issuing of the Foster Hall publications, and the nation-wide activities of his staff were under his direct supervision. In 1937, he presented his Foster Hall Collection to the University of Pittsburgh, to be housed permanently in the new Stephen Foster Memorial, which was dedicated that year on the university campus. Since 1937, all the Foster Hall activities have been under the supervision of the University of Pittsburgh.

Mr. Lilly was not only an able executive and experienced collector. His qualities of personality—friendliness, generosity, and integrity—endeared him to many people. His death took place in Indianapolis, on February 8, 1948, in his eighty-seventh year. The University of Pittsburgh dedicates a part of this program to his memory.

"THE STAR SPANGLED BANNER"

AUDIENCE

MR. FRED W. LOTZ, *Accompanist*
University Organist

INVOCATION

DR. HOWARD C. SCHARFE
Minister, Shadyside Presbyterian Church

INTRODUCTIONS

DR. JOHN W. OLIVER
Department of History, University of Pittsburgh

GREETINGS FROM THE TUESDAY MUSICAL CLUB

MRS. T. DALE SHOTTS
President of the Tuesday Musical Club

GREETINGS FROM THE UNIVERSITY OF PITTSBURGH

DR. RUFUS H. FITZGERALD
Chancellor of the University of Pittsburgh

SONGS OF STEPHEN FOSTER

FOSTER HALL QUARTET

MR. GEORGE M. ROBINSON, JR., *first tenor*
MR. WALLACE WOOLFOLK, *second tenor*
MR. EDWARD HAMMOND, *first bass*
MR. CLARENCE HICKS, *second bass*

"MY OLD KENTUCKY HOME" - - *Stephen Collins Foster*

AUDIENCE AND FOSTER HALL QUARTET

MR. LOTZ, *accompanist*

REPORT ON THE FOSTER HALL COLLECTION

MR. FLETCHER HODGES, JR.

Curator of the Foster Hall Collection

SONGS OF STEPHEN FOSTER

FOSTER HALL QUARTET

"STEPHEN COLLINS FOSTER AND ABRAHAM LINCOLN"

MR. R. GERALD MCMURTRY

Director, Department of Lincolniana

Lincoln Memorial University

Harrogate, Tennessee

SONGS OF STEPHEN FOSTER

FOSTER HALL QUARTET

TRIBUTE TO JOSIAH KIRBY LILLY

MR. JOHN TASKER HOWARD

Curator of Americana

Music Division

New York Public Library

COMMUNITY SINGING OF STEPHEN FOSTER'S SONGS

AUDIENCE AND FOSTER HALL QUARTET

MR. LOTZ, *Accompanist*

BENEDICTION

DR. SCHARFE

MY OLD KENTUCKY HOME

AUDIENCE, FOSTER HALL QUARTET, AND MR. LOTZ

The sun shines bright in the old Kentucky home,
 'Tis summer, the darkies are gay,
The corn top's ripe and the meadow's in the bloom,
 While the birds make music all the day.
The young folks roll on the little cabin floor,
 All merry, all happy and bright:
By'n by Hard Times comes a-knocking at the door,
 Then my old Kentucky home, Good night!

CHORUS

Weep no more my lady,
 Oh! weep no more today!
We will sing one song
For the old Kentucky home,
 For the old Kentucky home, far away.

They hunt no more for the possum and the coon,
 On the meadow, the hill and the shore,
They sing no more by the glimmer of the moon,
 On the bench by the old cabin door.
The day goes by like a shadow o'er the heart,
 With sorrow where all was delight:
The time has come when the darkies have to part,
 Then my old Kentucky home, Good night!

OH! SUSANNA

AUDIENCE, FOSTER HALL QUARTET, AND MR. LOTZ

I come from Alabama
With my banjo on my knee;
I'se guine to Lou'siana
My true lub for to see.
It rain'd all night de day I left,
De wedder it was dry;
The sun so hot I froze to def,
Susanna, don't you cry.

CHORUS

Oh! Susanna,
Don't you cry, for me;
I come from Alabama,
Wid my banjo on my knee.

I had a dream de udder night,
When ebry ting was still;
I thought I saw Susanna dear,
A-coming down de hill,
De buckwheat cake was in her mouf,
De tear was in her eye,
Says I, I'se coming from de souf,
Susanna, don't you cry.

OLD FOLKS AT HOME

AUDIENCE, FOSTER HALL QUARTET, AND MR. LOTZ

'Way down upon de Swanee ribber,
Far, far away,
Dere's wha my heart is turning ebber,
Dere's wha de old folks stay.
All up and down de whole creation,
Sadly I roam,
Still longing for de old plantation,
And for de old folks at home.

CHORUS

All de world am sad and dreary,
Ebrywhere I roam,
Oh! darkies, how my heart grows weary,
Far from de old folks at home.

All round de little farm I wandered
When I was young,
Den many happy days I squandered,
Many de songs I sung.
When I was playing wid my brudder
Happy was I,
Oh! take me to my kind old mudder,
Dere let me live and die.

STEPHEN FOSTER SONGS

Gift copies of the verses of the best-known Stephen Foster songs may be obtained from the office of the Foster Hall Collection, in the west wing of the Stephen Foster Memorial, after the program.

OUR GUEST SPEAKERS AND ARTISTS

R. GERALD MCMURTRY

Mr. McMurtry is professor of American history at Lincoln Memorial University, Harrogate, Tennessee, and director of the university's great collection of Abraham Lincoln manuscripts, books, and personal possessions. Mr. McMurtry is one of the world's leading authorities on Abraham Lincoln. He has written many pamphlets and magazine articles and frequently lectures on this subject. He is co-author of a book, *Lincoln's Other Mary*, published in 1946.

The administration of Lincoln Memorial University and Mr. McMurtry feel that Abraham Lincoln and Stephen Foster are united through their influence on American history and culture. A Stephen Foster Memorial Room is now being planned for the university's new library.

JOHN TASKER HOWARD

Mr. Howard, of Glen Ridge, New Jersey, has had many years of experience in the field of American music, as writer, composer, and lecturer. He has composed songs, piano pieces, and orchestral works. He is the author of several books, including the reference work, *Our American Music* (1931), and *Stephen Foster, America's Troubadour* (1934). He is also the author of the definitive biography of another Pittsburgh composer, Ethelbert Nevin, the material for which was obtained chiefly from the Nevin collection in the University of Pittsburgh.

While studying material in the Foster Hall Collection in Indianapolis, in 1932 and 1933, preparatory to writing his Stephen Foster biography, Mr. Howard made the acquaintance of Mr. Josiah Kirby Lilly. His friendship with Mr. Lilly forms the basis for Mr. Howard's address this evening.

THE FOSTER HALL QUARTET

This far-famed group of colored singers was organized in Indianapolis in 1912, specializing in spirituals, folk music, and popular songs. When Mr. Lilly commenced his Foster work in 1931, the quartet was asked to sing Stephen Foster's songs at musical programs given at Foster Hall. Since that time, they have been known as the Foster Hall Quartet.

They are well known throughout the Middle West, where they sing for university and high school audiences. They have appeared on church, hospital, lodge, service club, and convention programs, and have broadcast from radio stations in Indianapolis, Chicago, Cincinnati, and Louisville. Two presidents—Calvin Coolidge and Franklin Roosevelt—have heard them sing.

The Foster Hall Quartet has been brought back to Pittsburgh at the request of members of tonight's audience who have heard them on other occasions in this city.



The Governor of Florida
and the
Members of the Stephen Foster Memorial Commission
request the honour of your presence
at the dedication of the
Stephen Foster Memorial Museum
eleven o'clock
Wednesday, the fourth of October
Nineteen hundred and fifty
White Springs, Florida



